



# THE NEW YORK



# DRAMATIC MIRROR.

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## NEWSPAPERS AND ACTORS

BY GEORGE EDGAR MONTGOMERY

This is an old theme, I know. But it is a theme which grows more interesting as newspapers grow more popular and more powerful, and as actors become more closely knit to the average social life. It is also a theme which may be regarded with philosophical inquiry from several points of view.

Only a little while ago, as the readers of this journal need hardly be reminded, it was looked at from a somewhat high point of view by two well known and extremely able men—Mr. Dion Boucicault and Mr. William Winter. Mr. Boucicault was disposed to attribute what he holds probably as "a decline of the drama," to the baleful influence of newspapers; Mr. Winter, with a finer logic and a cynical sense of humor, was disposed to plead that Mr. Boucicault and other dramatists who have been Mr. Boucicault's contemporaries, owe the larger part of their success to the newspapers.

In each argument there was a leaven of unquestioned fact; yet it will be conceded, on the whole, that Mr. Winter spoke the subtler truth.

It is not my purpose to take up either argument here for analysis, since, obviously enough, that would lead me far beyond the limits of reasonable space. And, furthermore, I want to look at the problem from my own point of view—which, to define it briefly, may be called the point of view of human nature.

Let it be remembered that there are at least two sides to a man who is also a worker, artist or tradesman, as you please. Sometimes, the number of sides to a man suggests a grotesque, mathematical problem. But this is not to the point at present. The two-sided man—the objective artist and the subjective human creature, for example—is worthy alone of infinite study. And what is true of the human creature is equally true of the company or corporation, which signifies merely an aggregation of human creatures.

To come quickly to an issue, the newspaper is a company or corporation of human creatures.

The modern newspaper! It is a very big thing, as you will admit. In one sense it is a more potential thing than literature itself.

Literature tries, in a strenuous fashion, to be human.

The modern newspaper is, in spite of itself, essentially human. It is, in a single number, the epitome of diurnal humanity. It brings to a focus all the correlations of a twenty-four hour protean force.

Unfortunately, however, the modern newspaper is not satisfied with its mission to operate that sort of force. It is not willing to be a mere optical effect of news from the various vantages of this small, contracted star that we inhabit. Its ambition is to dictate judgment and opinions in a form which is known technically as "editorial." It must decide or deduce as though it were a court of appeals; it may go wrong, and it goes wrong only too frequently; but its decision is handed down with a good deal of solemnity, and that decision is quite as likely to provoke derision as sympathy.

The negative virtue of the usual editorial opinion has led to an amusing debate as to whether or not an editorial writer—that is to say, a writer who expresses oracularly what every mind not tainted with insanity is supposed to express—shall be retained by the great newspaper of the future.

It is plain that, as newspapers have increased in size and practical value, the influence of the editorial writer has waned proportionately. Men and women are becoming assimilated, as it were, to their own thoughts. The stately editorial has far less terror for them than it had a few years ago. Much of the advice which is thrust upon them by their favorite journals excites levity rather than shivaree to the perennial "we." And this being so, the newspapers have only themselves to blame for such a state of things.

What is true of the editorial page of a newspaper to-day, is equally true of those departments of a newspaper which are given up to discussion or criticism of the arts. Books and

paintings, plays, and actors receive extraordinary attention from our newspapers. If this attention possessed always a genuine note of sincerity, if its effect were to create better pictures, better books, better plays, better actors, then only a lunatic would dare to pick a quarrel with it. But it is a fact beyond argument—a fact which has been commented upon grievously by serious observers of our time—that the strong tendency of newspaper criticism is either to exaggerate or depreciate the worth of a man at the expense of the artist.

Such criticism does not vitalize literature, for instance. Book-reviewing has taken the place of literary criticism. And what is book-reviewing but a higher sort of gossip, which lifts certain personages on pedestals that have no stable foundations? The most talked-of books are now the books which deserve least to be talked about. Ephemeral writing is the writing which is really popular; honest literature has to dig its way, through darkness and despair, into groping hearts.

One may easily imagine what an ideal newspaper criticism ought to be. It ought to be, of course, the product of broad and cultivated intellect. But it ought to be, above everything, unrelenting, unassailable conviction. So long as a critic persists in setting down what he believes to be the truth, so long we must respect and applaud him. His sense of the truth may be, occasionally, rooted in error. But the mistakes of a sublimely honest man command charity. Better the cantankerous volleys of a Ruskin than the ambushed rhetoric of a liar. Better the truth as one knows it than the cautious avoidance of truth.

It is just on the rock of truth that newspaper criticism splits. And this is not merely because many newspapers are unwilling to pay for the truth, but chiefly because the newspaper writer is apt to be a very human creature. By way of illustration, consider for a moment the relations between newspapers and actors.

Our newspapers, it will not be denied, offer a generous portion of their space to the affairs of the stage. This is explicable on the ground that the theatrical art is by all odds the most popular of the arts, and also on the ground that newspapers receive a large and continuous subsidy from theatres. No publisher of a newspaper can afford to disdain the profitable advertising which comes to it from the theatres. And even if such a sacrifice could be made, it would not be made, for the perfectly simple reason that the primary object of a newspaper is to bulwark its bank account.

Behind all the sentimentalism, all the independence, all the "philanthropy" of journalism, the bank account looms with peculiar distinctness! A writer, therefore, who is bold enough to meddle with the bank account of a newspaper is almost sure to place himself on the rack of disgrace and failure. It may happen, possibly, that he is fortunate enough to be associated with some newspaper which is not afraid to back him with its great power, no matter how independently he may express himself. Yet even a writer in so strong a position is bound to discover, in short order, that truth-telling—absolute truth-telling, mind you—is an unprofitable and a dangerous game. His business, let us suppose, forces him, step by step, and perhaps unconsciously, into intimate contact with actors. The actor whom he comes to look upon as an excellent fellow and desirable companion grows eventually, in his eyes, to be a person that should be treated with singular leniency. Thus it is brought about that sympathy for the man invites sympathy for the actor, and the result is a misconception of criticism. The press of this country and of every other country is full of examples of this kind of conception. Through it, mediocrity is lifted to distinction; reputations are built where there is no basis for reputation; merit is discovered where there is little or no merit; standards are established in spite of their apparent absurdity, and a senseless eulogy overflows the sense of exact justice.

But who can blame the critic whose humanity is stronger than his stoicism? After all, he is only one of us all, one of us who, their mission not being an especially lofty one, would rather speak a kind word than a bitter and cruel one. His newspaper

has, probably, counseled him to speak the kind word, and his sympathies induce him to speak it. On the other hand, his human weaknesses awaken his human prejudices. While he overrates, he underrates. He loves this one, and hates that one. If such is not his method, he is likely to drift into perfidious composition of no possible interest or value; or perhaps he may enjoy the hardihood of being actually an honest critic.

To assume that a newspaper critic can rise to the frigid dignity of absolute truth is to assume that he is eager to suffer the torments of a martyr. He must, in the first place, seclude himself from agreeable intercourse with actors, unless he has the courage to shake an actor by the hand one day and expose the actor's pretensions the next. He must be willing to accommodate his sensibilities to the black frowns of publishers and to the enmity of theatrical managers. He must consent to be discussed as a toad in the puddle of journalism, as one whose hand is lifted against his fellows, as a thief of the rights of others. He must brace himself with the conviction that he is the spokesman of justice, and he must not whimper if his intentions make him inexpressibly unpopular.

I have practically intimated here what the actor expects at the hands of the newspaper critic. Now and then one finds an actor who is contented to have his work discussed rationally, even to the point of unpleasant candor.

But he is by no means the average actor. The average actor, like the average manager, is unwilling to admit that his own judgment should not be the judgment of the critic. The custom of newspapers in gossiping about his affairs has tended inevitably to enlarge his self-conceit. Through the false policy of the newspapers he has, probably, attained notoriety or even reputation. His name is known to every playgoer. He commands a liberal salary. He may be a "star" with some journalistic apologist who is unable or unwilling to discover his faults. And yet he may have no more claim upon the honorable title of artist than a peddler has upon the title of merchant. He is the fictitious product of the awful newspaper dodge; the butterfly of the paid "puff," the false and ridiculous link between the pernicious relation of journalism with the stage.

Clinton Stuart, playwright and journalist, will contribute a paper on "Foreign Mots versus Domestic Gods," next week.

## BARRETT COMPLIMENTS SHERMAN.

A luncheon, in honor of General Sherman, was given by Wilson Barrett at the Victoria on Sunday. From one until five in the afternoon the party were at table, and just and story, commingled with a delightful spirit of informal good-fellowship, made the hours fly on golden wings.

General Sherman was in his best speech-making and story-telling vein, and the listeners enjoyed a treat in consequence. He acknowledged the glowing tributes that were paid by the host to his valor as a soldier and his kindness as a man, in a happy speech that was full of dry humor, interesting reminiscence and genial sentiment. He reiterated his oft-publicly expressed regard for the stage and its people, and referred fondly to the debt of gratitude he felt to the latter for the many happy hours they had given him. Assuring himself that there were no reporters present, the General gave the origin of the chivalric and ardent devotion to the fair sex for which he is justly renowned. He also narrated an incident which illustrated the universality of human nature. At Malta a few years ago he was inspecting a detachment of soldiers, belonging to an English regiment whose precursors fought at Bunker Hill, that duty having been assigned to him as a mark of courtesy by their commander, Sir Patrick Grant. Several men were turned out from the guard-house, to be looked over. The General said to the first man: "You're a soldierly looking Englishman. What have you done to get yourself in trouble?" The private saluted and answered: "I only drank a hasty glass of 'arf-and'-arf in the town, sir, but the sergeant locked me up because I was three minutes late." Delinquent after delinquent gave one reason after another.

"Every one of them," concluded the General, "offered the same identical excuse that are used by the boys out at Fort Leavenworth under similar circumstances."

Among those present were Bronson Howard, Colonel John Cockerill, Rev. Robert Laird Collier, Harrison Grey Fiske, Marshall P. Wilder, Dr. Irwin, Dr. Smith, George Barrett, Mr. Curtis and Major Magraw.

## THEY ARE NOT JEALOUS.

Two members of the *Fascination* company have been causing the rest of the organization much wonderment. They are Gus Cook, who plays Lord Sam, and Harold Russell, who plays Lord Elly.

Ever since the beginning of the season, as soon as the curtain touches the stage after the second act, these two actors have placed their hands upon their hearts, bowed in a stately manner to each other and then walked majestically away.

This amused the company for a long while. First one noticed it, then another, until finally it ceased to amuse, and began to excite curiosity. At last one of the company inquired of Mr. Cook the meaning of the pantomimic action.

"We only wish to show that we bear each other no malice," he said, "as you know it is my most unhappy duty as Lord Sam to throw Mr. Russell about the stage at the end of the act. My entreaties to the stage manager to permit me to leave this out are of no avail. What, then, shall I do to show Mr. Russell that I bear him no malice? In Europe, and in France, especially, when the actors fight a duel on the stage, they bow to each other when the curtain falls to show that there is no ill feeling. Perhaps our conduct will reach France, and we will some day be made members of the *Comédie Française*."

## A BUSY PLAYWRIGHT.

Sydney Rosenfeld, the playwright, arrived from Boston on Saturday, quite enthusiastic over the success which *The Senator* had met with.

"I have just finished my new play, *A Dear Delusion*," said Mr. Rosenfeld to a *Minor* reporter, "and I have great hopes regarding it. It is a more pretentious work than any I have ever written. It partakes more of the nature of the drama than of a comedy though, of course, I do not altogether ignore the humorous element. I make an attempt while developing what I hope will prove to be an unusually strong heart-story to rebuke the craze for the occult and so-called theosophic doctrines that are fitfully agitating society. J. M. Hill has secured the right to the piece, and the only point as yet undecided is at what New York theatre it will be produced, as *The County Fair* is holding the boards at the Square."

"Now, concerning *The Senator*," asked the reporter, "can you tell me just how the authorship of that play stands?"

"That is rather a delicate subject, from the fact that the other gentleman whose name appears on the bill is no longer among us to speak for himself. But if he were, he would be the first to come forward and give me credit for what is mine. But I wish to correct one false impression, namely, that I 'completed' a play written by Mr. Lloyd. Before the latter's death he sent for me and told me he had contracted to write a play for Mr. Crane. His ill health prevented his satisfactorily carrying out this work. He asked me to collaborate with him, and I consented to do so if he were satisfied to permit me to build according to my own notions, from such material of his as I wished to use. This he was glad to do, and wrote me a letter to that effect.

"The result is *The Senator* in its present form. I have too great an admiration for the lovable qualities of the late D. D. Lloyd as a man and his skill as a writer to belittle even by an innuendo the value of his work. As a matter of fact, a portion of the first and a portion of the third acts are Mr. Lloyd's. The rest is mine."

In addition to Signor Tamagno, the arrivals on *La Chassegarde* last Monday, comprised Luigi Ravelli, Giovanni Perugini and Emanuele Vincini, who are all engaged for Abbey's operatic troupe.

# THE NEW YORK DRAMATIC MIRROR.

THE NEW YORK  
DRAMATIC MIRROR.  
THE ORGAN OF THE AMERICAN THEATRICAL PRO-  
FESSION.  
PUBLISHED EVERY WEDNESDAY  
At 145 Fifth Avenue, corner of Twenty-first Street.  
HARRISON GREY FISKE.  
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - DECEMBER 7, 1889

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

BROADWAY THEATRE—South Magazine, 8 P. M.  
CASINO—Ziegler, 825 P. M.  
DOCKSTADTER—Minstrels, 8:30 P. M.  
GRAND OPERA HOUSE—Handel Across the Sea, 8 P. M.  
HARLEM OPERA HOUSE—Booth's Barn, 8 P. M.  
ROOSTER AND HAIL—Our Army and Navy, 8 P. M.  
LYCEUM THEATRE—The Charity Ball, 825 P. M.  
MADISON SQUARE THEATRE—Auty Jack, 8:30 P. M.  
PALMER'S THEATRE—Wild Oats, 8 P. M.  
PROCTOR'S 82d ST. THEATRE—Sheridan, 825 P. M.  
PEOPLES THEATRE—Cora Tanner, 8 P. M.  
TONY PASTOR'S—Tony Pastor's Own Company, 8 P. M.  
THIRD AVENUE THEATRE—The Wages of Sin, 8 P. M.  
UNION SQUARE THEATRE—The County Fair, 825 P. M.  
WILD AND COLLYER'S THEATRE—Running Wild, 8 P. M.

## SPECIAL CONTRIBUTORS.

BRON BOUCIAULT, BRANDER MATTHEWS  
CLEMENT SCOTT, E. A. DITHMAR  
HENRY GUY CARLETON, CLINTON STUART  
ELWIN A. BARRON, CHARLES BARNARD  
ALBERT R. LANCASTER, WILLIAM GILLETTE  
R. E. WOOLF, LAURENCE HUTTON  
RICHARD MARSTON, WILLIAM J. HENDERSON  
GEORGE EDGAR MONTGOMERY

## A NOTABLE ACQUISITION.

OUR new department of dramatic essays has been most cordially received by the profession, by our readers generally, and by the press throughout the country. From all directions we are receiving congratulations on the successful inauguration of a feature that is destined, beyond doubt, to contribute largely to the progress and development of American dramatic art.

Our highly esteemed contemporary, the *Boston Post*, which is distinguished for the liberality, earnestness, and intelligence with which it treats stage subjects, appreciates the scope and purpose of our new departure when it says in a recent editorial that *The Dramatic Mirror*, during its ten years of existence, "has done much to stimulate earnest and honest discussions of the drama and to uphold the virtue and dignity of the theatrical profession," and that the series of articles we have begun "promises to be of much interest to those who take the drama seriously, as an institution of the utmost importance to the community." Similar expressions from other excellent journals show that thoughtful dramatic writers welcome the new idea. We are also glad to note that the valuable articles by Messrs. BOUCIAULT and LANCASTER, already published, have excited a good deal of press comment, both corroborative and controversial.

We intimated, two weeks ago, that to our present remarkable list of special contributors, other writers of equal prominence and ability would be added from time to time, and that among these would be included a number of representative foreign essayists and critics. We are now happy to announce the first of these—CLEMENT SCOTT, the celebrated English critic and *littérateur*.

Mr. Scott will need no special introduction to American readers. As the critic of the *London Daily Telegraph*, as editor of the *London Theatre*, as poet and playwright, he is well known to our public and our profession. He stands foremost among dramatic journalists in the British metropolis, and his influence is in keeping with the honorable celebrity that he has achieved.

Several essays from Mr. Scott's pen will appear on the first page of *The Dramatic Mirror* during the ensuing year.

## HERE ARE THE NAMES.

ON Saturday next the *Christmas Mirror* will make its appearance. It will be found to contain a great quantity of matter, possessing both special and general interest. Its range is very wide, comprising stories, sketches, poems, reminiscences and anecdotes sufficiently diversified to suit all tastes. Playgoers and professionals alike will find something on every page that invites attention and excites pleasure.

The list of contributors is at once the largest and the most representative that we have yet been fortunate enough to secure for our annual holiday number. The sixty-five writers include actors, dramatists, critics, poets, novelists, and others intimately connected with the stage and its literature, and we are in a position to state that the quality of their productions is not less brilliant than are the names here annexed:

### CONTRIBUTORS.

Dion Boucicault	Madge Kendal
Wilson Barrett	Minnie Maddern
Bronson Howard	Ella Wheeler Wilcox
Edward H. Sothern	Rhia
Milton Nobles	Margaret Mather
Henry E. Dixey	Cora Tanner
Albert E. Lancaster	Madeleine Lucotte
Nat Childs	Sophie Knight
Clinton Stuart	Abi S. Jackman
Louis Aldrich	Estelle Clayton
Frank Mayo	Emma V. Sheridan
Marshall P. Wilder	Adelaide Moore
Benjamin A. Baker	Kate Masterson
H. B. Conway	Theresa Vaughn
Franklin Sargent	Patti Ross
Edwin A. Locke	Ullie Akersstrom
Augustus Pitou	Louise Paulin
William E. Sinn	Cora Van Tassel
Owen Fawcett	Sydney Cowell
Augustus Cook	Cecil Ellis
Charles Kent	Helen Ten Broeck
Arthur Hornblow	Eleanor Merron
Edwin Arden	Wemyss Henderson
Albert Ellery Berg	Branch O'Brien
Brace D. Pierson	George Hoey
Collins Sturtevant	Sydney Chidley
Marc Klaw	Sheridan Corbyn
Wealey Saxon	Oliver Jurgensen
Hector Rosenthal	Nathan M. Levy
Lester S. Gurney	Pitcairn Owlesley
Burr W. McIntosh	Edward J. Abraham
Richard Marston	Harrison Gray Fiske

Space will not permit us to describe or even to catalogue the subjects touched upon by this unprecedented force of contributors. As we have said, they cover a wide field, and they cover it most entertainingly.

The pictorial features are more artistic and numerous than ever before. With one or two exceptions, every page has been handsomely embellished with illustrations drawn expressly for the *Christmas Mirror* by the following

### ARTISTS.

C. J. Gibson	P. W. Monahan
Matt Morgan	E. Dickey
H. A. Ogden	Walter Gostor
M. Collis	Henry E. Dixey
"Elin"	Edward H. Sothern
Beatrice Burt	C. F. Seville
R. Morgan	Sidney Chidley
Richard Marston	Ada Thorpe Loftus

and others.

The pictures include cartoons, portraits, satirical and comic sketches, scenes from recent dramatic successes, etcetera. There are eight full-page illustrations and any number of smaller works. Several of the pictorial pages have been executed by the lithographic process, and the use of colors in various departments of the production gives it a brightness of aspect in harmony with the true holiday spirit and with the contents.

The cover is a sumptuous affair, excelling in grace of drawing and originality of conception anything we have seen in that line. It is after an exquisite water-color, painted for *The Mirror* by an Italian artist, and reproduced by the art-lithograph establishment of J. OTTMANN.

But there is no need to expatiate upon the many features and attractions of the *Christmas Mirror*. They will make themselves known to a very wide circle of readers on Saturday, and we feel confident that the fulfilment of our promise to issue the best holiday number in the whole series, will be universally acknowledged.

## 'EAR 'ER NOW!

SEVERAL years ago, when *The Dramatic Mirror* was a young paper, it applied to half a dozen English journals devoted to dramatic matters for the establishment of that relation between newspapers known as an exchange. With one notable exception the application was courteously and affirmatively responded to. It is hardly necessary to explain that the single exception was the *Era*.

That sleepy and eminently respectable tabby saw fit to ignore the request entirely, but she did not lose the opportunity to send us a letter wherein her rates of subscription were minutely tabulated. Whether this implied that the *Era* could not afford to exchange with journals not hampered by painful considerations of stringent economy, or whether she intended it as a piece of facetiousness that naturally took on a pecuniary form of expression, we were unable to determine. At all events we neglected the chance of investing in that quarter.

But now, after many years, new light is shed upon the matter by the dear old *Era* herself.

We seldom see her venerable face, and its aspect is never so interesting or so pleasant as to invite a second scrutiny; but the other day a copy, probably sent by some thoughtless friend in London, found its way into our mail-bag. It bore the date of November 9, and the first thing that attracted our attention in it, was an article with the caption, "The Drama in America."

It was a short article, but it had the charm of old acquaintance, and it made us think of home and friends. It also possessed the pleasure-giving qualities of a genuinely happy coincidence. We do not wish to be selfish; indeed, to monopolize our discovery would be unkind and unjust, not to say cruel and wicked. We cannot monopolize it, and therefore we reprint the *Era's* American letter right here, side by side with some extracts from our own columns:

*The Era*, Nov. 9.  
from our own correspond-  
ent.

New York, Oct. 22.—Our Flat was produced on Monday evening for the first time at the Lyceum Theatre. It presented a poor specimen of the dramatist's art. Although Mrs. Mugrove has been pleased to style her play a comedy, it belongs right to the realm of farce, and that of the broadest kind. The dialogue, albeit not altogether lacking in certain piquant passages, is not above the average, while the plot is only adapted to the exigencies of farce. . . . Utterly devoid in itself of one redeeming virtue, the performance was only equal to the ignorance of many of the members of the cast. Mrs. Mugrove is a poor specimen of the dramatist's art. Although Mrs. Mugrove has been pleased to style her play a comedy, it belongs right to the realm of farce, and that of the broadest kind. The dialogue, albeit not altogether lacking in certain piquant passages, is not above the average, while the plot is only adapted to the exigencies of farce. . . . 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## THE USHER.



*In Ushering  
Mend him who can! The ladies call him, sweet.  
—LOVE'S LABOR'S LOST.*

Mr. and Mrs. A. M. Palmer gave a pink supper at their residence on Sunday evening. A pink supper, let me explain for the benefit of the uninitiated—if there be any such—is not a supper the viands of which are of shell-like hue, but a supper served on a table whose decorations are of that color.

Pink candles in pink shades; a pink silk hand-painted centre-cloth, with pink ribbons running to each corner; pink flowers and a pink service, constituted the principal pinkishness of the inanimate features of the feast.

Those pinks of the English stage, Mary Moore and Jessie Millard, were present, together with Charles Wyndham, William Terriss, and a few non-professional guests.

Although an excellent ex-Collector of the Port would talk ante-bellum politics, and although the phonograph, brought by a young man with a bald forehead, discourteously refused to reproduce Mr. Wyndham's capital comic songs and Miss Moore's dainty recitations, the pink supper was a great success, and everybody who received the Palmers' hospitality heartily enjoyed her—or himself.

The stories George Barrett tells—and he is a capital story-teller—are mostly at his own expense. One of the best relates to his part in *Claudian*.

When cast for a bad part in the original London production of the piece, Barrett felt doleful. There wasn't a funny line in it, and the idea of wearing a toga filled his soul with grief. The author cheered him up a bit, however, by giving him *carte blanche* to introduce whatever comic speeches he liked, and Barrett trudged off to the British Museum in search of some historical gags.

He smelt of the mummies in the sarcophagi and pored over ponderous tomes until his head was nigh to splitting, without getting either information or inspiration. At last he gave up the task in disgust and went to his club, down in the dumps.

"What's the matter, old boy?" asked an intimate friend, who noticed his downcast demeanor.

Barrett told his woe to the sympathetic listener. "What shall I do?" he asked in conclusion, "how in thunder am I going to get any wheezes that fit the period of B. C. 300?"

"Easy enough," was the reply. "Just run in some of your own—they are ancient enough."

Mr. Cleveland—I mean the manager, not the ex-President—is making quite a stir in New York. His consolidated minstrels played to an immense business at the Grand Opera House last week, and they are likely to raise the spirits of the manager of the Fourteenth Street this week. The strong impression made by the party this season will stand Mr. Cleveland in good stead a year hence, when he will bring it to the metropolis for a long engagement.

Smiling success beams upon the Union Square, and Manager Hill is so happy that he kisses all the children that come to the matinees and often forgets to stroke his popular whiskers. He has composed a new song, by the way, which he tucks to guitar accompaniment. The refrain runs something like this:

All the year at the Union Square  
You'll find Neil Burgess in The County Fair.

A number of interesting communications, the greater number having reference to the papers by Messrs. Boucicault and Lancaster in *The Mirror*'s new department, are unavoidably crowded out of this issue. The pressure on our space just at this time of year is heavy, and letter-writers will do well to bear the fact in mind and write briefly, if they expect to see their matter in print.

Our managers should hurry up with their subscriptions to the World's Fair. The representatives of other interests, whose prospects of profit in the Exposition season are not so brilliant, have come to the front.

The Santa Claus Festival for the stage children will take place on Sunday, December 29, in Tammany Hall and Tony Pastor's The-

atre, the use of both of which has been donated. Aunt Louisa Eldridge is chairwoman of the committee of twenty-four professional ladies having the affair in charge, and she has issued a call for donations of toys, books, candies or money to help make the youngsters happy. William B. Henry is the secretary of the committee, and gifts may be sent to him at Tony Pastor's Theatre.

## MR. SIMON'S VENTURE.

Mr. K. Simon, a gentleman who has been graduated from a theatrical capitalist to a practical manager, related his experiences as a "backer" to a *Mirror* reporter the other day.

"It is my intention," said Mr. Simon, "to begin an action at once against Edward Clayburgh, who has defrauded me of considerable money. About ten months ago Clayburgh came to me and suggested that I should 'back' the play of *The Shanty Queen* on the road. I consented, and have put into that play no less than \$10,000. For this sum, of course, I have received the play and the scenery and have put the piece successfully on the road.

"In Montreal, week before last, I discovered that Clayburgh had devoted considerable of the money I advanced to his private uses. He tried to charge up money for telegrams that had never been sent. I called for an accounting and soon learned that I was not being treated rightly. The result was that I discharged him unconditionally at once, his wife, Frankie Kemble, however, remaining with the company.

"Regarding the play you may say, as coming from me, that it is a success. On the first night it was not what it should have been, but since then it has been licked into shape, and the large audiences we have been having seem enthusiastic about it. Last week we did splendidly. At Springfield, Mass., last Thursday night (Thanksgiving), despite the fact that we had played on Wednesday night and the matinee, the house was crowded to its full capacity, while a polo game, at which 1,200 people were present, was a counter attraction in that city. I consider the piece a sure winner, and the only thing that I shall do to further insure its success is to reorganize the company so as to strengthen the cast."

## CARLETON'S PROGNOSTICATIONS.

W. T. Carleton, looking quite ruddy and in the best of spirits, hurried into Klaw and Erlanger's Exchange to arrange some dates, just before leaving this city for Newark where he was playing last Saturday noon.

"How has business been?" he said, echoing a *Mirror* representative's question, "very satisfactory, splendid, indeed, considering the weather. On the road we have not had more than five clear nights in the past four weeks, and if this rain continues it will end the careers of a number of organizations. The cold weather, however, just starting in, may end the rainy spell and then we can look for larger houses. At Miner's Theatre in Newark, we packed the house on Thanksgiving Day.

"I am playing *The Brigands* entirely, nothing else, the success of that opera making anything else wholly unnecessary. We give it a special spectacular production with entirely new scenery and costumes, and the public appreciate it. From here I go through Northern New York as far as Montreal. My next date in the Metropolis will be at the Grand Opera House in January. I have been enjoying the best of health and consider that I never was in better voice."

## AMONG THE PLAY PIRATES.

The Spooner Comedy company produced Minnie Maddern's *Caprice* under the title of *Grace Garland or The Country Sweetheart*, at the Grand Opera House, St. Joseph, Mo., last week. The identity of the play was disguised only by the title which the pirates affixed to it. *The Daily News* of St. Joseph, an ably edited newspaper which discusses the drama impartially and intelligently, arraigned the pirates before the bar of public opinion in that city. The subjoined is from *The Daily News* editorial on this theme:

Manager Johnson of the Grand feels pretty badly about the engagement of the Spooner Comedy co., or at least that they should have come to his house to play pirated pieces. On Wednesday they presented Minnie Maddern's *Caprice* under the name of *Grace Garland, or The Country Sweetheart*. It was a bare-faced robbery without any extenuating circumstances. Manager Spooner visited the *Daily News* office and endeavored to convince his auditors that his conduct instead of being despicable, was praiseworthy, claiming that by his practices he enabled the people of the smaller towns to witness plays which otherwise they would be unable to see. This, of course, is a very lame excuse. Miss Maddern bought *Caprice* and paid a large sum of money for it, and it is her exclusive property just as much as legal exchange can make it. Manager Spooner also claimed that he had written to her business advisers regarding the purchase of the piece; that she refused to allow him to play it, which, according to his ideas, allowed him that privilege. Mr. Spooner is evidently the kind of man who, admiring your watch, asks you to sell it and upon your refusal, deems it then allowable to steal it. Piracy is becoming lamentably common, and playwrights have but little, if any, protection, which makes their brainwork unprofitable, and ruins the business of the purchaser. Manager Johnson asserts that he had no idea that the company would play pirated productions and that he never for a moment supposed when he received their repertoire, that *Grace Garland* was a stolen version of *Caprice*, and no one doubts his word, for he has

always proved himself an honorable manager, and a hard worker for the good of the profession.

Spooner stated that he bought the manuscript of *Caprice* from the notorious Alexander Byers of Chicago, but confessed that he knew it to be the play owned and copyrighted by Miss Maddern. Spooner therefore acknowledges that he is a receiver of stolen goods. The play appears on Byers catalogue under its proper title, *Caprice*, and Spooner disguised its title so as to deceive local managers.

Jennie Holman's company is reported to have a production of *Little Lord Fauntleroy* in preparation. This company is playing *Dad's Girl*, *Taken From Life*, *Mother and Son*, and *Lightning Rod Agent*. They are touring the South.

Managers Walters, of the Fountain Hill Opera House, Bethlehem, Pa., has no use for pirates or cheap-price companies, which are frequently synonymous terms, and he mailed *The Mirror* a circular from the Seymour-Stratton company. This gang is playing *May Blossom*, *Our Boys*, *Col. Sellers*, *A Mother's Sin*, *Called Back*, *Two Orphans*, *Colleen Bawn* and *A Convict's Daughter*. They are touring Pennsylvania.

## MR. POLK'S PROSPECTS.

C. B. Cline, who is to manage J. B. Polk in future, confided to a *Mirror* reporter last Friday what he hopes to accomplish with his star comedian.

"In my opinion, J. B. Polk is one of our best comedians. It is unnecessary to refer to his past triumphs as a stock actor on the New York stage, and the popularity he has gained in *Mixed Pickles* throughout the country. Of late he has been acting in his new piece, *The Silent Partner*, in which, I think, he is bound to make a good deal of money. The play was produced last June, and has been given principally on the New England circuit and in the West.

"The role of Sidney Backus is just suited to Mr. Polk. The part is that of a young attorney, and abounds in opportunities for eccentric comedy acting. However, I will leave it to your critic to judge for himself, as *The Silent Partner* is due at the Criterion Theatre, of Brooklyn, Dec. 9. The scenes of the plot occur in New York City and on the Hudson, and the management of the Criterion are getting up some splendid settings for the occasion. I have practically booked the piece for all of the principal cities, but we shall not play this season West of Chicago or South of Cincinnati. Next Spring we shall produce the piece for a run in a New York theatre. Take him for all in all, Mr. Polk is just the star I have been after for some time."

## ALL IN HER FAVOR.

Architect P. G. Hubert, the father of Marie Hubert-Frohman, is highly satisfied with his daughter's choice of a professional career, and talked freely on the subject with a *Mirror* reporter the other day:

"To give you an idea of the confidence I feel in Mrs. Frohman's abilities," said Mr. Hubert, "I will mention that if it were possible for me to get a New York theatre to suit me I would take it at once for her. As you may know we are more than satisfied with the results already attained and for a new star the fact that money has been made on the investment already argues well for the enterprise. Her bill is a double one, *False Charms*, a comedy, written expressly for her by Phillip Hamilton, and *King Réne's Daughter* an old play, of the best class and more of an epic than a drama—translated from the Danish."

"My present intentions are simply to let her play open dates as near New York as possible. No expense is being spared to equip her well. Gustave Frohman on my authorization has ordered \$5,000 worth of printing this morning and he has already secured for her enough out-of-town engagements to keep her busy until the middle of February."

## AN UMBRELLA INTERVIEW.

George Sammis, Cora Tanner's manager, was getting ready to leave the city in advance of the star, when a *Mirror* reporter met him the other day.

"I'm happy and contented, in spite of the rain," said Mr. Sammis laughingly, as he dodged under the upturned umbrella, "and why shouldn't I be? Business is good and Colonel Sinn has a nice balance on the right side of the ledger for *Fascination*, and at the end of our engagement at the People's Theatre we will have played eleven weeks without having left New York, and of course without spending a good round sum for railroad fares. When you consider that we carry a carload of scenery this is quite an item. From the People's Theatre the company goes East for four weeks."

"What arrangements has the Colonel made for next season?"

"Any number. He has purchased a play entitled *One Error*, with a good part for Miss Tanner. Then, as you probably know, he has also secured the American rights to *Good Old Times*, Wilson Barrett's success. The

route has been booked for it, and a strong company is being engaged. No one will be started, although there are no less than seven parts, one of which is strong enough for a star."

## THE LYNN FIRE.

The local managers in Lynn, Mass., have arranged for benefits for the sufferers by the six million dollar fire which devastated the manufacturing and business sections of that city on the 26th ult. A benefit will be given to-day (Wednesday) in Music Hall, in that city, with *Muggsy's Landing* as the attraction. Manager Bishop has donated his company and the printing, although he had to cancel the same date at Rochester, N. H., where he had a guarantee of a \$300 house. The day after the fire Manager B. F. Keith, of the Boston Bijou Theatre, wired the Mayor of Lynn to draw on him for \$300 for the homeless of the burned city, and requested permission to arrange benefit concerts on next Sunday in his Boston, Providence and Philadelphia theatres. Eugene Tompkins also offered the use of the Boston Theatre for a benefit. These kindly offers were made two days before Boston was visited by a conflagration equaling in financial magnitude that of Lynn, but fortunately not so seriously affecting large numbers of artisans and working people as in the smaller city.

## PERSONAL.

DOWNING.—Mr. and Mrs. Robert Downing, while in St. Joseph, Mo., recently, were given a game dinner at the Calumet Club in that city by Mr. Stoughton Walker and Mr. William Sill. At the conclusion of the supper the party were driven to *Tootles' Opera House*. Mr. Walker is a son of Gen. Francis A. Walker of Boston, President of the Massachusetts Institute of Technology and Mr. Sill is the son of ex-Governor Sill of Connecticut, and the able associate editor of *The Daily News* of St. Joseph.

BOOTH.—Edwin Booth has undertaken the task of restoring the monument of George Frederick Cooke, the great English actor, in St. Paul's Churchyard in this city. It was erected in 1812, and has already been restored twice, in 1856 by Charles Kean, and in 1874 by E. A. Sothern.

MOORE.—An informal tea was given to Mary Moore, of the Charles Wyndham company, by Mrs. A. M. Palmer last Friday afternoon, at the latter's home in East Sixty-fifth Street. Among those present were Wilson Barrett, Charles Wyndham, Mrs. Croly and others.

CODY.—Arta L. Cody, a daughter of William F. Cody (Buffalo Bill), was married on last Friday to Horton S. Boal of North Platte, Neb., where the nuptial ceremony took place.

HENDERSON.—Grace Henderson retires from the Lyceum Theatre company and the stage in January or February. It is her intention to retire to social life, resuming her place at the head of the household of her husband, David Henderson, the popular manager of the Chicago Opera House.

KIDDER.—Kathryn Kidder, who is to star next year in a play by Nelson Wheatcroft, is expected to arrive in New York next Friday from her home in Illinois. Her visit to this city is partly to make arrangements concerning the production of her new piece.

DANIELS.—Frank Daniels donated his entire receipts from The Little Puck performances in Minneapolis on Monday night to the sufferers from the recent fire in that city.

HERBERT LEONARD writes that he has resigned from the Rose Coghlan company, his resignation to take effect on Dec. 14.

PREScott.—Marie Prescott, who is playing *Iago* in *Othello* with success, is alluded to by a Texas contemporary as a nearly perfect actress, and her portrayal of the part excellent in every particular.

RHEA.—Mlle. Rhea has almost completed arrangements whereby she will appear in New York in a production of her new play, *Josephine*.

PATTI.—Mme. Patti was expected to arrive yesterday (Tuesday) from Europe, but up to a late hour last night the *Teutonic*, on which she was a passenger, had not been sighted.

LAWRENCE.—Emma Lawrence, who has been playing *Marie* in *Ermine* at the Casino since the revival of the opera, and who has infused more *chic* into the role than any of its previous impersonators, has also been made understudy for the role of *Javotte*.

LITTA.—Louise Litta, the present manager of the Opera Comique, London, will next week perform her new play, *Madcap Midge*, by Charles S. Fawcett.

KELLAR.—John W. Kellar, the well-known playwright and theatrical writer, read a paper on "Journalism as it Affects Journalists," before the New York Academy of Anthropology yesterday (Tuesday) afternoon.

O'RELL.—Max O'Rell, the famous author of "Jonathan and his Continent," will come to this country early in January. He is booked in all important cities for lectures.

PAGASI.—Madame Pagasi, the Parisian teacher of opera, opens her classes, 14 Rue de Berne, Jan. 1.

## AT THE THEATRES.

## PALMER'S.—WILD OATS.

Rover	Charles Wyndham
Sir George Thunder	Leslie Corcoran
John Dory	Sidney Valentine
Harry Thunder	W. E. Gregory
Ephraim Smooth	William Blakely
Sim.	George Giddens
Farmer Gammon	W. Guiney
Banks	F. Atherton
Amita	Miss Philiott Page
Lady Amaranth	Mary Moore

The large and fashionable audience assembled at Palmer's Theatre, Monday evening, heartily enjoyed what was a thoroughly artistic treat. After having gained our suffrage and our sympathy in his facile and picturesque impersonation of David Garrick, and called forth our laughter as Lord Oldacre in *The Candidate*, Charles Wyndham presented to us a choice morsel from his classical repertoire.

John O'Keefe, the author of the above comedy, flourished as a successful Irish playwright over a century ago. All his works, *The Agreeable Surprise*, which is probably his best; *The Highland Reel*, *The Poor Soldier*, *Love in a Camp*, etc., etc., are strictly farcical and without the slightest pretense to literary merit, although he perhaps succeeded as well in that respect as did his more ambitious contemporaries. But of the fifty odd plays that came from his ready and humorous pen, *Wild Oats* is the best remembered and perhaps the best fitted for representation on our stage to-day. Its plot is simple, and yet affords generous escape for that versatility of acting which to Mr. Wyndham comes so naturally.

The hero, a strolling player appropriately named Rover, is, by stress of circumstances, found to be a wealthy young squire and son of Sir George Thunder, a thundering old sea-dog. Thinking that this captivating stranger—an actor in more ways than one—is her cousin, Lady Amaranth, a charming Quakeress, soon loses her heart, and when the true squire, whom it was intended my lady should marry, arrives on the scene the mischief is already done, and the young girl is Rover's promised wife. Harry Thunder, however, recognizes in the usurper an old comrade, and agrees not to reveal his identity.

Other mystifications follow. The old sea captain sees a stranger taking the place of his son and kissing his pretty niece. A great disturbance naturally ensues, but in the last act Rover turns out to be a long lost son of the old man whom, together with a former wife, he had abandoned in the West Indies. A general rejoicing follows, John Dory, the British tar, removes his quid of tobacco from one cheek to another with startling rapidity; Lady Amaranth consents once more to become Mrs. Rover, and the curtain falls on a reunited and happy family.

There is very little in the play, but that little is pleasing. It carries with it, as it were, an atmosphere of days gone by, a breeze from the rough and ready warlike old England of one hundred years ago. As a corner of old English rustic life it is quaint and picturesque; as a tableau of the customs and manners of the Eighteenth century actor it is archeologically interesting.

Mr. Wyndham as the happy-go-lucky, audacious Rover was excellent, and imparted a vigor and dash to the whole performance which, owing its lack of genuine substance, was very necessary to the spirit of the play. Nonschalant, boisterous and even brutal as the devil-may-care actor, Mr. Wyndham in his love scene with the young quakeress is tender and pathetic. His avowal of his passion is done naturally and gracefully, free from huckstered mannerisms or studied effects. His less gentle scenes later on with Sir George is also splendid work. Mr. Wyndham is a trained, conscientious and thorough actor—surely in the artistic world the synonyms of greatness.

Mary Moore was very sweet and looked very pretty under her Quakeress' bonnet. Her winning appearance, coupled with her interpretation of her role, elicited frequent salutes of applause. A particular feature of Miss Moore's performance is the perfect manner in which she executes her *entrées* and *sorties*. They are at once artistic and remarkable.

Leslie Corcoran made a capital blustering and foul-mouthed naval officer of the old school, and William Blakely played well the sleek old hypocrite, Ephraim Smooth. George Giddens as the typical English rustic was very funny. Giddens is the English Albert Bourse.

William Brough's well known farcical comedy, *Tryng It On*, was given as an afterpiece, and brought a very enjoyable evening to a satisfactory close.

## GRAND.—HANDS ACROSS THE SEA.

Petitit's melodrama of *Hands Across the Sea* was presented on Monday night at the Grand Opera House with a new cast and new scenery under the thoughtful and spirited management of C. B. Jefferson and H. S. Taylor. The audience was very large and enthusiastic, and the piece was given a smooth performance.

Edna Carey plays the heroine, Lillian Melford, satisfactorily, and her sensational en-

trance on the back of a prancing steed resulted in a vigorous call before the curtain. The situation, however, is a dramatic absurdity, as the horse dashes in the courtyard of the prison apparently without any preliminary opening of the gates, but in melodrama such a trifle as that is only a "detail."

The engaging part of Lucy Nettelford was admirably acted by pretty Anna Belmont. The more important male rôle of Jack Dudley was interpreted in manly fashion by William G. Beach. Another satisfactory piece of acting was that of John Buckstone in the part of Tom Bassett. The best impersonation was that of Peyton Gibbs as the rascally gambling-house tout which earned the compliment of the character being hissed.

G. B. Tilton did excellent work as Robert Stillwood, and James Otley's acting as Joseph Stillwood, the Devonshire landowner, was quite artistic. The remainder of the cast had comparatively small parts, but acted conscientiously. The comedy part of the French waiter in particular was cleverly portrayed by William Richardson. William H. Wells also acted with skill, as Dick Melford.

There was a fairly good mounting to the piece, although much of the painting was crude. One scene, however, in the fourth act, showing the deck of an Australian liner and a French man-of-war coming athwart her and leaping to, was distinguishable by its excellent mechanical effect and general design.

## NIBLO'S.—KAJANKA.

*Kajanka*, which has had remarkable success on the road since its first production at Columbus, Ohio, Sept. 16, opened its season at Niblo's to an overflowing house on Monday night. This production, which is given at the house most famous for the spectacular in America, seems to possess many of the elements which characterized the spectacles at Niblo's in its palmy days.

One very pleasing feature is the delicacy of tint and harmony of color in the scene representing *The Fairy Grotto* in the second act, and the same blending of delicate tones is perceptible in all the scenic work. The cave scenes suggest the cathedral-like aisles which have been found in coral formations on islands in the Pacific, and their beauty is therefore not merely ideal.

In the first act the rhythmic march and song of the Nautch dancers in the Jainish Temple suggests, in its stately measure, the Greek chorus. In this act is seen a beautiful landscape by moonlight, which might serve for the Vale of Cashmere. In the second act the great specialties of this production are introduced. The Nautch dancers, with their languorous measures, cast an Oriental spell over their lithe and sinuous dance movements. In the grand march, pretty and unique costumes were displayed by a corps of comedy women, who executed many graceful and difficult maneuvers.

The Papillion Dancers, Rose and Alice Batchelder, Nellie Sennett and Edith Macklin, gave examples of the skirt dances introduced here by the London Gaiety company. Their dancing seemed to please the audience and they were obliged to respond to several encores. The wonderful French comic acrobats, The Donazettis, took the house by storm, and probably no performers of their class ever before evoked such enthusiasm in Niblo's. Their feats in tumbling from each other's shoulders are marvelous. One of them stood on the head of another and springing into the air threw a double somersault to the stage. They responded to nearly a dozen encores, and the audience taxed their good nature to such an extent that the quick-witted artists in their last feat appeared carrying two or three of their fellows in a horizontal position, as if they were dead.

Edith Craske, plump and petite, pleased the audience in her transformation character dances. Miss Craske is a very talented performer in her line.

The third and last act is pantomime modeled after the great English pantomime productions. George D. Melville, the clown, made a great hit and did some very clever work. William Ruge, as Zamello the son of Beebeebub, made acrobatic entrances and exits throughout the performance, and did some very graceful contortion acts, one of which was spinning his head like a top while his feet kept flying around, trying to keep up with his cranium.

May Stembler as Electra, the fairy queen, and Ricca Allen as Beebeebub were fairly good in the dramatic work that formed a portion of their roles. Fred Warren was satisfactory as the high priest of the Jains, and Walter Owen was capable as the high priest of Brahma. The dramatic story evolved is very tenuous, and but little light is shed upon the tenets of Brahma. It is probable that *Kajanka* will have a successful season in the metropolis.

## WINDSOR.—SIBERIA.

Bartley Campbell's *Siberia* was performed at the Windsor Theatre, on Monday night, to a crowded house. Adolph Jackson and Eleonor Moretti in the principal roles of Nicolini

Niagoff and Sara were excellent. Charles E. Gotthold as Ivan Nordoff, was also very good. Frank McDonald made a handsome Jaracoff, and acted his part with much strength.

Others worthy of mention are A. C. Delwyn as the Governor-General, Charles R. Waite as Michael Sparta, and W. M. Fairbanks as Michael Trolsky, who, with Lizzie May Ulmer as Vera, ably sustained the comedy element of the play. The supernumeraries were well trained, and the scenery was satisfactory.

Mr. Murtha is to be congratulated on having secured the services of Prof. William Bayne, leader of the Sixty-ninth Regiment Band, as leader of his orchestra, to fill the position of Fred Younker, lately deceased. Next week *Shadows of a Great City*.

## THIRD AVENUE.—THE WAGES OF SIN.

*The Wages of Sin*, with Rose Osborne as the star, attracted a large audience to the Third Avenue Theatre last Monday evening. As Ruth Hope, the sorely tried and tempted wife, Miss Osborne made quite a hit. Julian Greer was acceptable as Stephen Marler, while the rest of the company gave fair support. Next week, John A. Stevens in *Wife for Wife*.

## AT OTHER HOUSES.

This is the last week of the Booth-Modjeska season at the Broadway Theatre. The repertoire for the remainder of the week is as follows: This (Wednesday) night, *Hamlet*; Thursday, *Richelieu*; Friday, *Much Ado About Nothing*; Saturday matinee, *Merchant of Venice*; Saturday night, *Fool's Revenge* and *Donna Diana*.

Neil Burgess in *The County Fair* is on the high wave of prosperity at the Union Square. Consequently, the smile that J. M. Hill bestows on the world in general is in itself a well spring of perpetual joy.

Aunt Jack at the Madison Square, and The Charity Ball at the Lyceum, are delighting large audiences nightly, and bid fair to run for many weeks.

The hundredth performance of *Shenandoah* occurred at Proctor's last (Tuesday) evening, and appropriate souvenirs were distributed in honor of this cheerful event.

Ermine appears to possess the potent drawing power of chronic popularity. The Casino box-office is, therefore, in a prosperous condition.

The *Tallapoosa*, the "white-face" comic opera which was to have been produced at Dockstader's on Monday night, was postponed until last (Tuesday) evening, owing to the necessity of additional rehearsal.

Cleveland's Consolidated Minstrels are making things merry at the Fourteenth Street Theatre this week.

Cora Tanner in *Fascination* is proving as popular at the People's Theatre, as at her various engagements in the same piece at other metropolitan theatres.

Bessie Bonnehill still reigns supreme at Tony Pastor's establishment, and is to have a testimonial performance tendered her on Friday night.

Running Wild has apparently filled a long-felt want at the New Comedy Theatre. At the same time it should not be overlooked that the present prosperity of this theatre is largely due to Mr. Hollingshead the enterprising manager of Messrs. Wild and Collyer.

The new musical comedy, *The Masher*, is to be produced at the Comedy next Monday.

Several new features were introduced at Koster and Bial's Concert Hall last Monday night, including Ashley and Hill, Lottie Elliott, Karl and Bailey, Renee and Edwards, Alexandroff Brothers and Sebastian Miller. Our Army and Navy and Monte Cristo, Jr., are in their last week, and a new burlesque entitled *Young Don Juan* is to be produced next Monday with a good cast.

## WHY THE CORSAIR CLOSED.

In speaking of the temporary closing of the season of his Corsair company, William Warmington, of Fowler and Warmington, stated yesterday to a *Miner* reporter that the occurrence was due entirely to the mixing up of dates at the home office with the Pearl of Pekin and Evangeline companies.

"We were to have played in Erie this week," said Mr. Warmington, "and believed we were booked there ever since the beginning of the season. In coming to look the matter up, though, we learned that not alone were we not booked there, but that the time had never even been asked for. That is the one and only reason why we have stopped. For we were making money right along, our receipts in St. Louis being over \$8,000. We shall resume our season Jan. 6, in Richmond, Va."

## INTERESTING READING.

*Lawrence, Kas., Journal.*

THE NEW YORK DRAMATIC MIRROR publishes an interview with a young English journalist, Arthur Hornblow, in which he relates his newspaper experience in Kansas City. Hornblow declares that the Kansas City press, as far as their dramatic criticism goes, entirely in the hands of the theatrical managers, quoting Mr. Hudson, manager of the Coates, as follows: "I control the newspaper press of this city." The journalist claims to have been the dramatic editor of the  *Globe*, for a short time, and his interview makes most interesting reading.

## PROFESSIONAL DOINGS.

W. H. Crane will be seen in *The Senator* at the Star Theatre, in January.

WILSON BARRETT will produce *Clito* next week at the Fifth Avenue Theatre.

CHARLES HARROD, who is now with the Reuben Glue company in Buffalo, will resign on Dec. 20.

The new Gilbert and Sullivan opera is to be produced at the Savoy Theatre on Saturday night.

Ed. C. Wurz writes that he has severed his connection with the *Time Will Tell* company as business manager.

From telegrams just to hand it appears that J. K. Emmet played to over \$12,000 the first week he was in Pittsburgh.

The report that the Casino management have sold the rights of *Ermine* to Francis Wilson is denied at that theatre.

ADELAIDE CHERIK is no longer connected with the Only a Farmer's Daughter company. She is in town looking out for an engagement.

E. E. Rice left this city for St. Louis on Sunday, to visit his Pearl of Pekin company. W. S. Knel will act as Mr. Rice's representative during his absence.

M. RHE, of Wagner and Reis, of the Oil Region circuit, is in the city on the lookout for a Christmas attraction for Bradford and a New Year's attraction for Erie, Pa.

THE Ambigu Theatre in Paris has just scored another success equal to that of *Roger la Honte*. The new play is by MM. d'Artous and Paget, and is called *La Fermiere des Ecus*.

MANAGER Willard Spenser is now booking *The Little Tycoon* for the season 1890-91. The tour will cover a period of forty-nine weeks, and extend from Canada to San Francisco.

W. B. COOPER, professionally known as W. B. Mortimer, was married on the 25th ult. in Portland, Oregon, to Hattie Miller. Both are members of W. J. Fleming's Around the World company.

MARIE WAINWRIGHT will not play next week in order to prepare new scenery for the production of *The Twelfth Night*, at the Fifth Avenue Theatre, and to rehearse some new people in the company.

CONSIDERABLE credit is due to Ben Stern, of the *Kajanka* company, for the profuse way in which that attraction was advertised. Mr. Stern was assisted considerably by Charles Welch, of the Fifth Avenue Theatre.

A PLAY by Brandon Thomas, *The Gold Craze*, was produced at the Princess' Theatre, London, on Nov. 30, under the management of Grace Hawthorne and W. W. Kelley. It is said to have been a ghastly failure.

BETTINA PADDLEFORD, formerly of the Conried Opera company, has been engaged for the leading female role in *The Seven Ages* at the Standard Theatre. Marie Williams is to be transferred to The Corsair company.

DOCKSTADER has a most unique and startling manner of announcing his new attractions. A recent circular informs the public that in the new opera, *The Tallapoosa*, the "sensational and beautiful" Bettina Gerard will appear in male attire.

KAJANKA, it is claimed by its managers, beat the record of any spectacular attraction at Niblo's Garden, every seat having been sold for it by 10 o'clock on Monday afternoon. For a new production in this city at that house this has never before been equalled.

THE members of The London Gaiety company who are to present *Faust Up To Date* at the Broadway Theatre next week, arrived last Monday on the *Alaska*. Florence St. John has been compelled by illness to remain at home, and her role will be taken by Grace Pedley, who played successfully for sixteen weeks in London.

ADELAIDE DERNON is said to be winning much praise and shekels as a ballad singer and reciter on the other side. She is now touring Scotland. At Glasgow last Thursday night the faculty and students of the University there presented her with a gold medal set with diamonds, and afterwards dragged her in her carriage to her home.

ARRANGEMENTS have been perfected by which The Shatzen, with M. B. Curtis, Lewis Morrison, and Charles Dickson in the cast, will be produced at the Star Theatre on April 28 for a run. Mr. Morrison will create the role of Joseph Lewis in the play after the close of his regular season. This will in no way interfere with Mr. Morrison's subsequent Faust tours.

JAMES C. WILLIAMSON, who will be remembered by old New Yorkers as the comedian at Wallack's Theatre for a number of years and who with his wife, Maggie Moore, toured this country so successfully in *Struck Oil*, will visit America in January, representing the firm of Williamson, Garner and Musgrave, who control nearly every first-class theatre in Australia. Mr. Williamson returns to this country on pleasure and business, and as New York is his home, he feels it his duty to stop en route for Europe, where he goes for the special purpose of purchasing plays and securing attractions for his houses. During his sojourn here he would be pleased to hear from any of the leading American attractions that desire to visit Australia.

AUST. LOUISA ELDRIDGE reports that the following list of subscribers has been assured for the Mary Fiske Monument Fund: Henry E. Abbey, Frank W. Sanger, A. M. Palmer, T. Henry French, J. M. Hill, J. Wesley Rosencrantz, E. G. Gilmore, Tony Pastor, Henry C. Miner, J. C. Duff, Daniel Frohman, Dennis Thompson, Colonel John A. Cockerill, W. J. Florence, Captain William Connor, John Hoey, Colonel O'Brien, Dr. J. S. Robertson, Jacob Hess, Joseph Hannoult, J. H. Riley, Joseph Howard, Jr., W. and G. Shanks, H. G. F. Lew Dockstader, De Wolf Hopper, Abe Hummel, C. N. Perkins, J. Neunemacher, Signor Perugini, George H. Walters, Sidney Armstrong, Kate Forsythe, Fanny Davenport and Louisa Eldridge.

## DECORATION OF FRENCH ACTORS.

PARIS, Nov. 20, 1889.

*Enfin!* The French government, breaking away from a long and stupid prejudice, has decorated an actor as an actor. Other comedians have received the Cross of the Legion of Honor but there has always been some special reason given for conferring this distinction. Got, Delaunay and Maubant were decorated as professors at the Conservatory; Febvre obtained the dignity for his services in establishing a French hospital at London; and Mme. Marie Laurent, as founder of the Artists' Orphan Asylum, an institution which takes in the orphans of dramatic and musical artists. Mounet Sully, however, is the first Frenchman to receive the cross because he is a distinguished actor.

To American minds the wearing of a bit of red ribbon in the buttonhole doubtless seems a piece of harmless vanity, but in a country where such honors give a certain amount of consideration to their possessors, a great deal of importance is attached to receiving the Cross of the Legion of Honor. To be sure, the revelations made about the way ex-President Grévy's son-in-law trafficked in this decoration threw a certain discredit over the Order, but the indignation soon cooled down and the chase after the dignity began again with increased ardor. Even some of the Americans who live in Paris *font des bassesses* to obtain this coveted distinction, though what profit they derive from it, beyond the tickling of their vanity—except in the case of artists living abroad who have paintings to sell—it would be hard to say. But, in fine, to return to French actors, there is no reason why they should be excluded from receiving an honorary reward that was established to recognize merit and services rendered to the country by all categories of citizens. They are certainly equal, as a class, to the other persons who are thus distinguished by the government, and it would not be difficult to show that in individual cases they are far superior to a great many of the men who obtain this honor.

The prejudice which so long existed against actors is one of the most curious things in a country where the stage plays such an important part in the intellectual life of the nation and gives it such a just renown abroad. This anomaly can only be explained by the long war carried on by the church against the theatre. With the weakening of church influence in State affairs, has gradually come a change in public sentiment towards theatrical artists—this often-abused word is not always out of place when we consider that if an interpreter of a role is not the equal of the one who creates it, he is at least an important collaborator, and contributes to the success of the work—and with M. Mounet Sully's nomination in The Legion of Honor the last prejudice seems to be destroyed.

It is agreeable to know that this honor has been conferred upon one of the most noted French actors of the present day and a man of high personal character. Mounet Sully, who is now forty-eight years old, was one of Bressant's favorite pupils at the Conservatory and graduated in 1868, in the same class with Miles, Croizette, Reichenberg and Tholer. He first played at the Odéon, but with indifferent success, and was there when the war broke out between France and Germany. After serving in the army he returned to Paris and remained a year without finding an engagement. He was about to give up the idea of again appearing on the stage, in Paris, at least, and was on the eve of returning to his native place—Bergerac, a city in the Dordogne Department, famous for its wines. Before leaving he called upon his old Professor, Bressant, who was still playing at the Français. This was in 1872, at the moment when M. Emile Perrin, recently appointed manager, was seeking new material for his company. Bressant introduced Mounet-Sully to M. Perrin, who found that the young man had all the physical requirements—a splendid figure, fine eyes, etc.—and gave him a hearing. The result was that he was engaged and made his debut in the role of Orestes in Racine's *Andromache*. This first appearance was a remarkable one; the audience was carried away by the debutant's manly beauty and his fiery declamation. Nevertheless, his rendering of the character was far from perfect, and if the audience was enthusiastic, the critics were less lenient; they severely criticised the new beginner for his exaggerated gestures and too rapid and indistinct utterance. His second débüt, in *The Cid*, was less successful, and the same may be said of his third appearance, in *Britannicus*. Still, the severe criticism he encountered did not prevent his being elected *sociétaire* at the end of the second year. In fact, it is only within a few years that he has been accepted as a great actor by the critics. All of them voluntarily acknowledged that he possessed rare natural gifts, strong dramatic qualities, a fine presence, an exquisite voice, great energy, and a warmth that carried away the public; but his play disconcerted them by its unevenness and fiery nervousness. He has gradually toned down these defects, and in his latest impersonation, that

of Hamlet, he has displayed all the qualities of a great tragedian and obtained a triumph that places him on a level with the most renowned actors that have played this complex character. His other great roles are Hernani, Ruy Blas and Oedipus.

Mounet-Sully studies all his parts minutely; he turns and returns a personage in all its senses so as to become penetrated with its qualities or its defects. Not content with his own critical study, he reads all that has been written upon the character he is to represent—for he rarely plays a role in a new piece, confining himself principally to the classical repertory or to dramatic parts in pieces already performed. When he has finished this preparatory work he gives free play to his own nature and composes his role by inspiration. This method brings out all his great qualities, but at the same time shows the inequalities with which he is so often reproached.

In private life M. Mounet Sully is a charming gentleman. He lives away from the noise of the theatre and fashionable society, writes comedies for his own amusement, paints the portraits and sculptures the busts of his friends. His brother, Paul, who is also an actor at the Comédie Française, lives in the same house with him, one floor below. The two brothers married two sisters. It is not at all impossible that M. Mounet Sully may visit America in two or three years, when he has finished his reglementary twenty years as *sociétaire*. He has already received plenty of proposals from managers like Grau, but has thus far refused to quit the theatre where he has passed all his theatrical career. One thing alone may prevent his going to New York; his eye-sight is growing very weak and may oblige him to give up acting even before the hour comes for him to be entitled to his retiring pension.

STRAPONTIN.

## UNCONSIDERED TRIFLES.

The Anglo-Saxon race has not the genius for tears. It is a curious differentiation of races that in a French theatre men will actually boo-hoo on one another's shoulders, and the audience sit by with moistened eyes.

Fancy the gallery during such a scene on a New York stage! Here men may not even kiss—at least one another. The grief of men is one of the most poignant things in existence; but they weep at their peril. The mental suffering of a man is indescribably touching, but the articulate expression of it is not attractive. Whether this be the fault of physiognomy or of temperament we have not time to analyze. The fact is, men are not permitted to cry.

The stage substitute for a man's tears is to turn his back and move his shoulders up and down; but it is always a dangerous moment. To show his face would be to risk everything.

When Mr. Daly produced Odette, who does not remember Mr. Pitt in the throes of a small earthquake, but which, intentionally, was grief at his wife's perfidy? This same back-action, though in milder form, of Mr. Barrymore, afforded the one perilous instant in Captain Swift.

No. Englishmen and Americans may suffer but they must be strong, as Longfellow has advised.

Tears in women, it is agreed, is one of their accomplishments; but they are rarely effective on the stage. Ellen Terry and Clara Morris can weep real tears. After playing Charles I. it is said that Miss Terry cannot be got home inside an hour; and I have seen Clara Morris answer a recall with streaming eyes. But these real tears are far less numerous on the stage than diamonds.

Simulative tears are rarely effective, because there are few women whose vanity will permit them to disturb their make-up to give real semblance to tears.

Lucca had no such vanity. In the church scene in Faust she used to weep pitifully and rub her eyes with a wad of a handkerchief as any grief-stricken peasant girl would do, until they looked red and swollen. That one touch of nature gave vitality to the whole scene. It was the more marked in contrast to the gentle dabs that Nilsson would give her eyes in order not to displace the powder.

It is Nilsson's method that prevails. Stage heroines undergoing the luxury of woe pass a few folds of lace across their eyes and then present serene, unmoved faces.

Miss Evesson, who plays the first-act of Lord Fauntleroy surprisingly well, does this. An amount of crying goes on, more it seems than the gentle and self-contained Mrs. Errol would have indulged in. Miss Evesson's method is curious. There is one spot on the window curtain to which she retires, off and on, and confides a burst of tears and then one, two—presto! A few passes of linen cambric and she presents her pretty, untraced face.

During the past week there have been two noteworthy instances of stage crying, and both in the same play. The Charity Ball. Miss Cayvan's burst of hysterical tears, and Grace Henderson's portrayal of the grief of an overburdened heart are each notable accomplishments, and as different as black birds and

white; which is to say that their differences are fundamental.

Whether this is the result of study or of feeling, it is a most encouraging indication of that *finesse*, natural or acquired, which New York audiences have a right to expect.

Grief has as many strings as laughter or love. There are species of tears and methods of crying, and their roots are down deep in the soul; but the actresses who have discovered this are few. Miss Rehan can express bewildered, semi-articulate grief wonderfully well, as she did in *Nancy & Co.*, for the moment lifting it out of almost roaring farce.

Annie Russell can move in another way with her helpless, childlike grief, as she does in *Elaine*, and particularly in *The Way We Live Now*; but no one so nearly has approached Clara Morris in the suffering of a woman deeply wronged as Grace Henderson.

Miss Henderson has not, I think, ever been regarded as a sympathetic player, and her parts of "villainess" and haughty beauty have never helped her to win admirers; but I am glad to say she has always interested me greatly, and her performance of *Phyllis Lee* makes me a little proud.

From first to last she has caught the true note of anguish. This is so prolonged, for she has little else to do, that her ability to sustain it without monotony makes her performance the more surprising.

The whole scene in the study is practically a new departure. Mr. Frohman proves himself to be a man of courage, as also of discretion. There is absolutely nothing reminiscent of a French solution of the situation in the play, even remembering Dumas and Denise.

But the study scene is not wholly successful. The effort to introduce an operatic effect in the antiphonal chant of Mr. Betts and Miss Cayvan's apostrophes, although well managed, is too artificial for such a grief-laden scene. In the opera one may love and hate rhythmically and in cadenzas, but here it delays the movement. Besides, the ridiculous thought fits across the mind that the neighbors wouldn't stand two seconds of Mr. Betts' organ practice between two and three A. M.

What a sense of architecture and structure there is in all the stage setting of *The Charity Ball*! It is not alone what we see; we feel the rest of the house, the inter-dependence of the rooms, and it materially assists the illusion.

WYLDE THYME.

## OBITUARY.

SAMUEL BRADSHAW.

Samuel Bradshaw, who died in this city last Saturday, was, it is claimed, the oldest actor in this country. He was born in England on May 7, 1793, and made his first appearance on the stage in support of one of the Kemble's in London in 1810. He came to this country in 1838, and was at different times a member of Burton's Theatre company, of the Park Theatre on Park Row, and of those of the National, and Old and New Bowery. He also supported the elder Kean, the elder Booth and the elder Wallack. He leaves two daughters—Mrs. Charles Cryke, the wife of a Member of Parliament in England, and Mrs. E. L. Fernandez, the theatrical agent. Mr. Bradshaw was the heir to the Bradshaw estate, which was accumulated from the immense profits derived from the sales of the Bradshaw Guides. The case is now in the English courts. The funeral took place on Monday at St. Johnland, Long Island, the interment being in the Floral Cemetery of that place.

## SOME THANKSGIVING DAY RECEIPTS

Although the theatrical business is not held to be particularly good this season, Thanksgiving Day has been more than usually prolific in enormous receipts all over the country. A few of the claims made by managers are compiled below for the benefit of THE MIRROR's readers:

Shenandoah in this city and Chicago played to \$6,820. At McVicker's Theatre at night the take was \$1,930, being the largest receipts that that house has ever known at popular prices, while in this city at the Twenty-third Street Theatre in the evening the receipts were \$1,600, the largest amount for a single performance ever taken at this house since its erection.

The Seven Ages at the Standard Theatre is said to have played at both performances to a little less than \$2,500.

Bootsie's Baby, at Rochester, N. Y., had receipts of over \$2,000.

At the Chestnut Street Theatre, Philadelphia, E. H. Sothern played in Lord Chumley to \$1,800, at the evening performance.

The Pearl of Pekin played two performances in Kansas City to \$2,250.

The Dark Secret at the People's Theatre, this city, played at the two performances to \$2,300.

At the Third Avenue Theatre, this city, A Boy Tramp played to \$1,672.

Herrmann, the magician, played in Baltimore to \$2,980.

Corinne, at Jacobs' Theatre, Cleveland, drew \$1,500 at the two performances.

The Lyceum Theatre was packed afternoon and night, and a noteworthy fact in connection with the same was that no seats for either

performance were sold last week. The house had been sold out before Monday morning.

The Kendals in Baltimore played to \$3,100.

Booth and Modjeska played to over \$3,300.

At New Britain, Conn., Alberta Gallatin played to the capacity of the Opera House in that city.

Charles E. Eldridge as the star of May Blossom drew to the theatre in New Haven, Conn., \$1,115.

At the Academy of Music, Fall River, Mass., despite the excitement of the Boston fire, Duncan Harrison in *The Paymaster* played to \$1,750 at the evening performance, when there were more people in the house than ever gathered in it before.

The Great Metropolis company played at the National Theatre, Philadelphia, to the capacity of the house. At the two performances the take was \$2,300.

Oliver Byron's audience on Thanksgiving night was the largest that ever assembled in the Academy of Music, Jersey City.

E. H. Sothern's audience in Philadelphia was the largest he had ever played to, while his audience last Thanksgiving in Boston was the biggest up to that time.

Francis Wilson cannot calculate what the receipts are that he would have drawn in *The Olah*, at the Globe Theatre, Boston, if there had not been any conflagration. As it was, the sum given as the receipts for the day are in the neighborhood of \$3,000.

Roger La Honte played at the New Park Theatre, Brooklyn, to \$2,200.

Hands Across the Sea at the Grand Opera House, Philadelphia, drew \$700 at the matinee and \$1,600 at the evening performance.

The Jefferson-Florence Comedy company played for the week to \$12,570. The cities visited were New Haven, Haverhill, Rochester, Utica, Albany and Hartford.

The Cleveland Consolidated Minstrels drew \$3,300 to the Grand Opera House on Thanksgiving Day.

Roland Read played to \$2,700 on the day at the Bijou Theatre, in this city.

Marie Wainwright, at the Grand Opera House, Milwaukee, played to \$900 at the matinee and \$1,120 at night.

Kajanka played at Trenton, N. J., to \$1,800.

W. J. Scanlan's receipts at the Star Theatre were in the neighborhood of \$2,600.

Last Thursday night at the Casino was the largest holiday night that that house ever saw. The receipts were \$1,875, while the matinee receipts were \$1,450, making a total of \$3,325.

Louis James played at the Grand Opera House, Evansville, Ind., to a little less than \$1,300.

## GLEANINGS.

HARRY TANSEY has been released by Gustave Frohman to join Bishop's Mugg's Landling company. He will play the part of the land agent.

WALTER N. LAWRENCE, manager of Charles E. Eldridge in Hambur, has booked a return date for his star in New Haven, Conn., where he did a large business last week.

HOACE TOWNSEND has adapted a play from the French to be used by Alexander Salvini in the off-nights of his father's engagements. It will be produced either this week in Philadelphia or next week in Baltimore.

HAIRY ELLSLER and Samuel L. Lynch have assumed the direction of Laura Leclaire Phillips' comedy-drama, *Our Ninon*. Laura Brush and Ed Morris have been engaged as the stars, and will be supported by a competent New York cast.

FANNY DAVENPORT in *La Tosca* is duplicating at the Columbia Theatre, Chicago, the big business done by her there last season. Miss Davenport will be seen at the new Harlem Opera House, Christmas week and at the Star Theatre, New Year's week and the week following.

KLAW AND ERLANGER are in receipt of a highly complimentary letter from T. F. Kelly, manager of the National Theatre, Philadelphia, congratulating them on their last week's business with The Great Metropolis at that house, which amounted to \$6,257, and expressing his pleasure in signing a renewal of their contract for Thanksgiving week at the National next season.

The receipts of yesterday (Tuesday) afternoon's benefit for the Actors' Fund held at the Broadway Theatre were over \$5,000. This included \$100 for a box from Denman Thompson, \$90 for a box from Frank W. Sanger, Daniel Frohman and Edmund Stanton, devoted to the uses of the artists appearing and \$20 for an upper box from Thomas B. McDonough. The latter box was donated to the Fund and resold.

The good inhabitants of Schenectady experienced a somewhat cruel disappointment recently. It appears that Edgar W. Nye and James Whitcomb Riley were billed to appear at the Centre Street Opera House, but at the last minute failed to appear. The theatre was full, and the money taken had to be refunded. The Sherlock sisters state they are still ignorant as to why Messrs. Nye and Riley thus violated their contract.

EMMA ALBANI, her husband, Ernest Gye, and Francesco Tamagno, the Italian tenor, all arrived from Europe last Monday. They will at once proceed to Chicago, where Madame Albani and Signor Tamagno are to open the present tour in *Faust*. The company is one of Henry E. Abbey's enterprises, and is booked for four weeks in Chicago, after which they will fill engagements in Mexico and California. Madame Albani will not appear in New York until the end of the season at the Metropolitan Opera House.

BEST EDITED, CLEANEST, MOST RELIABLE.

Saratoga, N. Y., Eagle.

In answer to an inquiry of one of our managers as to which was the best theatrical paper published for the profession, I replied. "I have been a reader of nearly all the papers that publish theatrical news in New York, Boston, Chicago and Philadelphia, for a good many years, and of them all give me the New York DRAMATIC MIRROR. It is the best edited, its columns are the cleanest, its news the most reliable and its corps of correspondents larger than any other newspaper published in this country."

## LONDON NEWS AND GOSSIP.

London, Nov. 22, 1880.

We Londoners are accustomed to expect a good deal for our money, and it is not often that we complain of getting too much—but we certainly had too much Barnum to begin with. I am free to allow, however, that he has fairly astonished us—not by his circus, except on the score of quantity. As far as quality goes the home productions can smother it. But Nero simply lies over everything of the kind hitherto seen in this country and we are not likely to forget it. Now that The Greatest Show on Earth is in thorough working order it advertises itself in a marvelous way, and despite the enormous working expenses I would not be surprised if Barnum and Bailey made a big pile. This week they commenced a judicious reduction in prices. Big, popular shows in this country can never safely be run on anything better than a shilling basis. If you fix the unit of admission higher you are sure to get lost. But the "equal owners" of the G. S. O. E. are not the people to throw money away.

Ever since he has been here, Barnum has had the highest of high old times. To begin with, he was most ingeniously banqueted at the Hotel Victoria by somebody for whom he has a very particular personal esteem, but whose name wild horses shall not drag from me—so it's no use their trying if such was their intention. Many real celebrities and more sham ones being secured for this function, the old gentleman thereby obtained a fine send-off in the newspapers next morning. After dinner he dropped into anecdote with such success that all manner of invitations to the best private houses were at once showered upon him. On the following evening P. T. B. was invited to the Lord Mayor's banquet, which is a compliment not usually accorded to gentlemen avowedly engaged in the show business—though many of the fashionables and brilliants who have the entrée on such occasions can hang the drum and blow the pan pipes (in their own particular way) with any buster on the road. On the opening night at Olympia the Duke and Duchess of Teck share Phineas' private box and caused the old man to beam with honest pride which was multiplied fifty fold, you bet, a few nights later—last Wednesday in point of fact—when the Prince and Princess of Wales, their son George, their daughter, and the Princess Louise and her husband came to the show. H. R. H. was very nice, as he always is at such times, and was good enough to present Barnum to the Princess. That lady is always gracious and tactful and was at once on hand with a pretty compliment which made the venerable showman's eyes glisten as he declared that she had made an old man very happy.

Another show—which, although on a far smaller scale, possesses, I doubt not, much interest for Americans—is one which was started last Saturday night at a new hall in Oxford Street, called the Gallery of Mystery. At this "our mutual friend," the Wizard Herest, so long connected with many of the United States, holds the position of Chief Mysteriarch, and in addition to his sleight-of-hand, his voluble ventriloquism and his other amusing and astounding feats, appears in a new sketch-illusion or illusive-sketch called It. Herest represents a wily, low-comedy American colonel, who drops into a haunted house in Berkeley Square, where he is much exercised by all sorts of strange visions, including a Large Ghostly Hand, which appears from time to time and seizes on various objects of interest—especially drinks. Also, the said house is infested by spirits, which become materialized from time to time and wreak vengeance on all and sundry. Sooth to say, the plot of It is a most uncanny and blood-curdling affair, and in the interests of the Chief Mysteriarch's tricks keeps cold water running down your back the balance of the time. Altogether, Herest's new Gallery has made a good start, and press and public are loud in its praise.

Among other items, more or less interesting to Minnow readers, I may mention that C. J. Ahud, whom I think you know, and his partner, Bushford, who is the husband of Marie Wilton's sister, Augusta, are now deep in various mighty schemes. One is an Association for the Automatic Supplying of Opera Glasses to Playgoers. Another is for the importation of certain American dramas, including Bronson Howard's *Shenandoah*, the San Francisco extravaganza, *Snowflakes*, *The Great Metropolis*, and *M'Liss*. In the last named piece they propose, also, to import your Miss Annie Pixley.

Moreover, I may state that there is considerable talk here to the effect that H. J. Leslie and Charles Harris will send to your side an *Ancient Cinderella*, the pantomime which is being prepared by Richard Henry for Her Majesty's. Among those engaged are Misses Violet Cameron, Ella Chapman, Lila Clay, Laura Lived, and Irene Vernon. Also Shiel Barry, who is quite Irish, you know. The banal necessary music will be supplied by

Edward Solomon, some time of New York: Alfred Cellier, the composer of Dorothy; Ivan Caryll, Leslie himself, and various other melody-makers.

The spectacular effects of *Cinderella*, for which Charles Harris is responsible, will, it is safe to predict, beat all previous records. Therefore, if the exportation of *Cinderella* to America should become an accomplished fact, there will, at least, be something to see for your dollars.

Augustus Harris, who is also doing great things for his Drury Lane pantomime, has this week been fighting a nice little newspaper quarrel with brother Charles, as to whether he or C. was the first to invent a certain Shakespearean Procession which has been announced for Her Majesty's. This little fraternal fight has, at least, resulted in one big advantage for both houses—need I say I allude to a mass of unpaid-for advertisement. Anyhow, Augustus may be well trusted to give an Old Drury pantomime that shall be worth all London's patronage.

Some time ago I gave you some notice of an interesting little book written by Davenport Adams and entitled "Byways in Bookland." As this book, I am glad to learn, achieved much success in the States, lovers of crisp and interesting essays may like to know that the same writer has just issued a companion volume to the above. The new venture is called "Rambles in Bookland," and it is, if anything, even more interesting than its predecessor. Theatrical readers may be specially recommended to study the essays entitled "Charles his Friend," "Cupid in Comedy," "The Stage Handkerchief," "Shakespearean Opera" and "Poets at the Play," and I am sure that they will thank me for the hint. I may here mention that Davenport Adams has got up his capacious sleeve a comprehensive "Dictionary of the Drama" which it will be well to look out for.

You will perhaps hardly believe me, but it is a fact nevertheless that Grace Hawthorne has actually at last produced *Theodora*. This unexpected event took place at the Theatre Royal, Brighton, last Monday. When it is brought to London I hope to give you explicit details. Meanwhile the *Princess* (which is now run by a syndicate) is in the throes of production of a new drama called *The Golden Crane*, the work of actor-author Brandon Thomas who was, if I remember rightly, at one time in your nation with Rosina Vokes' company.

Pink Dominos, the blueness of which shocked so many at the Criterion some eleven years ago, is in rehearsal at the Comedy. Its chief female character will be represented by Alma Stanley, who is not unknown in America and who is now becoming quite a clever actress. I believe that many of poor Albery's most startling lines have been Bowdlerized for this occasion. Another case of Bowdlerizing is, I am told, taking place with regard to the forthcoming adaptation of *La Tosca*, which is announced for production at the Garrick on the 28th, with Forbes Robertson and Mrs. Bernard Beere in the principal characters.

Next Saturday, the Lyric, which has been closed since the withdrawal of Doris (three weeks ago) will reopen with a comic opera entitled *The Red Hussar*. The libretto of this was some years ago penned by H. Pot Stephens, who performed the like office for Billee Taylor, and the music was also some years ago supplied by that Jewish Don Juan, Edward Solomon, a born melodist, if a little eccentric. Solomon you know some time ago ranged himself once more and entered into the bonds of matrimony with Kate Everleigh, who was popular in several American cities a few years back. The Red Hussar was, I am told, mortgaged for some considerable time, but this, of course, is between ourselves. Anyhow it is now to have its chance, and if all I hear be true, it will become popular with lyrical London.

Hardly had the death of the Gaiety burlesque actor, young George Stone cast a gloom on theatrical London before we received intelligence of the death of E. D. Ward. Ward, who you will remember, played a short season at Wallack's in *The Mousetrap*, etc., was but a year older than Stone—thirty-three in point of fact. He was a clever and versatile comedian and seemed to have a bright career before him. He leaves a widow who is now on the stage as Miss Effie Liston. I am glad to learn, however, that unlike too many actors he has left his widow provided for. The case of poor Stone's wife and child is also! otherwise. In this case the too common expression totally unprovided for has to be used and this being so, subscriptions are being raised and a big benefit matinee will be given in Mrs. Stone's behalf at the Gaiety next Tuesday.

On Saturday next the Gaiety *Faust Up to Date* contingent, whose farewell ball I have mentioned elsewhere, will embark for your side. Poor Stone's place has had to be

filled suddenly by Charles Danby, who was with the Leslie-Parren company in Monte Cristo, Jr., and Miss Esmeralda. The chief comedian of the new Gaiety contingent is E. L. Lennen, a grotesque, who will, I think, become popular among you. I am sorry to say Florence St. John still remains so seriously ill that she cannot embark with the company. If her health improves sufficiently she will follow a little later on. Meanwhile her place will be filled by Miss Grace Pedy, who is, I think, no stranger to Americans. What I am now wondering is whether E. J. Henley will be waiting at the port of embarkation to welcome Grace.

Of course the Savoy triumvirate have been busily engaged in playing their same old game of affected mystery with regard to the forthcoming Gilbert and Sullivan opera, and equally, of course, you citizens of the Great Republic already know quite as much about it as we do—if not more. Many weeks ago I hinted to you the main features, and whatever alterations have since been made these remain. I fancy that the adventures of the Venetian semi-Siamese twins herein detailed will be found as humorous as the music is tuneful. The title at present fixed on is *The Gondolier*, but this is, of course, subject to alteration. The present date of production is Nov. 30.

Wednesday was a busy night among the smart division. A large contingent turned up at the Royalty to witness the London production of Cecil Raleigh and Walter Slaughter's new musical extravaganza entitled *The New Corsican Brothers* under the direction of Augustus Harris, Henry Watkin and Arthur Roberts. The piece had enjoyed a preliminary canter of six nights' duration at Liverpool, presumably in order the better to prepare for the London ordeal. But a London audience is much more exquisitely than a Liverpool one, and anyhow the probationary period had not taught the management what to avoid. The result was unsatisfactory and the verdict at the finish unfavorable in the extreme. The audience were patient to the end, but then they gave tongue unmistakably.

Raleigh gave us such bright and witty dialogue, and such ingenius surprises in *The Great Pink Pearl*, that we all hoped for a good burlesque from him. It is idle to shirk the fact that we have failed to get one this time. The reason is probably to be found in the author having tried to do too much. Instead of being content to burlesque one story, he has mixed two, with the result that it is impossible to tell t'other from which, or the meaning of either. Mr. Barnes of New York is story No. 2, and you can make nothing of the way in which it is told. Roberts, of course, doubles the New Corsican Brothers. Raleigh started out with a really funny idea when he made one of these brothers a Cockney linen-draper and the other a Corsican bandit, preserving, of course, the old business of mysterious sympathy; but when the Barnes business is rung in, and complicated with mock duels and impossible breach of promise, the result is too bewildering for earth.

This being thus, and evidences of the composer having had too much his own way being all too numerous, the good work which Raleigh had, here and there, put in, went for comparatively nothing. Roberts worked hard and made things lively while he was on the stage, till the end of the second act, when some foolish business, growing out of the Cockney being cast on the coast of Corsica, failed to amuse. Later on, Roberts' admirable fooling in burlesque imitations of various types of music hall artists, once more turned the tide in his favor; but the good effect ebbed away with the hopeless inconsequence of the last scene, which was apparently intended to burlesque the so-called "fight" between Jackson and Smith—and indeed excited much the same feeling of boredom. Slaughter's music is often pleasing, more often pretentious, and most often out of place—presuming always that it was written with a view to burlesque requirements. As the book is virtually written round Roberts there is nothing worth saying about the rest of the cast.

After the Royalty was over, many of us went on to the Hotel Metropole, having been invited there to "meet the Gaiety" as our cards put it. In other words, it was a grand ball and mammoth revel organized by way of farewell to that part of the Gaiety Burlesque company which will, almost as soon as this letter is mailed, take ship for your side there to present Sims and Pettitt's *Faust Up to Date*. It was a merry meeting, and Terpsichore (spurred on by appropriate food and drink, ruled lively the balance of the time). Among those present might have been observed the ever-vivacious Nellie Farren, the Lord Mayor (who hath been a good deal sat upon by his brother Hebrews for having dared to ride part of the way on the Saturday when he held his show), Colossal Nitrate North, Fred Leslie (hardly so lively as usual),

Letty Lind, Lord Randolph Churchill, Sylvia Gray, and the long-concealed Jennie McNulty and several Rothschilds (who helped to pay the exs.) and other notabilities—real or fancied.

GAWAIN.

GOSSIP OF THE TOWN.

J. K. EMMET played at Pittsburg, Pa., last week, to over \$12,000.

KATE BLANCKE has resigned from the Hans Boatman company, and joined The Still Alarm.

HELD BY THE ENEMY drew large houses throughout Texas, and next week it will be in Memphis.

THE new Opera House at Pomeroy, Ohio, will be dedicated to-morrow (Thursday) evening by Lizzie Evans.

THE SHANTY QUEEN company resumes its season at Proctor's Theatre in Hartford, Conn., on the 19th inst.

WILLIAM JEROME, formerly of Kate Castle's Paper Doll company, has joined Harry Havelin's Fakir company.

THE scenery and costumes of *Lost in Africa* were sold in St. Louis last week by a consignment and realized five dollars.

THE annual benefit of Lodge No. 22, B. P. O. E. will take place on the 13th inst. at the Grand Opera House, Brooklyn.

THE emigrant scene in *The Seven Ages* at the Standard Theatre has been enhanced by the addition of another quartette of dancers.

THE Struck Gas company closed its season in Shenandoah, Pa., on last Thursday night on account, it is reported, of Mrs. Ed. Tannehill's illness.

THOMAS A. WISE, of The Paymaster company, who has been ill with typhoid fever at the New York Hospital, is reported to be rapidly recovering.

FRANK M. STANLEY, of Charles Wyndham's company, was summoned from England especially to play the role which he assumes in *Wild Oats*, at Palmer's Theatre.

C. B. CLINE, manager of J. B. Polk in A Silent Partner, notifies managers that no contracts made for any time after Dec. 1 will be recognized unless signed personally by him.

HARRY L. HAMIN, manager of the Grand Opera House, Chicago, is expected to arrive in this city to-day (Wednesday). W. W. Randall will represent his theatre in this city hereafter.

THREE prima donnas may be expected to arrive here from Europe the latter part of this week. They are Patti, Nordien and Alabani, who are passengers on the new steamship *Tentonic*.

H. C. TEUNINGSON, who was formerly with Falk, the photographer, and who is well and favorably known in the profession, has severed his connection with the latter, and signed a contract with Dana.

TO-MORROW (Thursday) afternoon the benefit tendered by W. J. Scanlan to Mrs. Parnell, the mother of the Irish patriot and statesman, will be given at the Star Theatre. Miles Aron is the attraction.

LIZZIE EVANS' company, which has had a very successful season in the South and West, will be partially reorganized in Cincinnati next week. Elmer Grandin, Paul R. Everton and Celia Clay are to join it there.

HENRY J. CHAPMAN has completed his California tour, and will open his New England season at Birmingham, Conn., Dec. 12. His supporting company will be practically the same that he has had for the past two seasons, under the management of Bertram and Wildard.

THE offer of H. C. Miner to give a benefit to liquidate any judgment that might be obtained against Mrs. Lester Wallack in the suit brought against her by Lawyer John D. Townsend, has been declined on the ground that Mrs. Wallack has settled the action out of court.

DOLORES MARBOURG, the author of the novel "I Will Never Consent," made her professional débüt in Buffalo with Frank Mayo in *Nordeck*, supporting that star for two seasons as leading juvenile. Her novel is spoken of as a strong emotional work tinged with studies of professional life.

GUS MOURIOS, who was obliged to resign his position as business manager of the Vernon Jarreau Comedy company on account of partial paralysis of both limbs, is still confined to his bed at his home in Philadelphia. His entire recovery is looked upon as very encouraging by his physicians.

BLEREAU, Jr., will be given its first production in this city at Niblo's Garden on Jan. 13, when it will begin a run of five weeks. Arrangements are being made for next Summer's extravaganza at the Chicago Opera House, Percy Anderson of London being at work designing the costumes.

GEORGE BACKUS appeared at his home Columbus, Ohio, recently as Horace Bream, the American, in the Lyceum Theatre Sweet Lavender production, and was given a most flattering reception. His reappearance among the friends of his boyhood resulted in quite an ovation, and he was the recipient of flowers and presents galore.

GEORGE OSORNE has resigned from Minnie Madden's company to take a share in the management of the G. and Opera House, San Francisco. William Faversham will play the part of the Portuguese lover in *Featherbrain*. Mr. Faversham's role of Valentine will be taken by Frank Clayton. Business with the organization is reported very good.

AN imposter representing himself as the agent of the "Star Opera company," has been swindling hotel keepers and others in New England. In Nashua, N. H., after contracting a hotel bill of \$15 and several other debts he suddenly left for parts unknown. He is tall, dark, of gentlemanly address and wears a heavy moustache. He went by the name of Morgan in Nashua, while he called himself Merritt in other towns and doubtless has aliases without number.

## THE HANDGLASS.

An enthusiastic young reporter out West, in writing up a reception which was given to a popular actress, got the geography of the house a little mixed and announced next morning that "the mansion was brilliantly illuminated from basement to cellar."

† † †

MADAME PATTI has been giving advice to a young American girl. "Take plenty of exercise; take it in the open air; take it alone and keep the mouth closed. This is all very well, says the Matinee Girl, but what will George do?

† † †

A SINLESS CRIME is the title of a new society play by Paul Merritt. It is supposed that the plot hinges upon the sand-bagging, by a party of respectable citizens, of a young man who insisted on perpetrating jokes about a certain, justly celebrated Mr. McGinty.

† † †

SAYS a Southern editor-humorist: "Mrs. Langtry has secured her divorce. She now has some excuse for going on the stage."

† † †

ROLAND REED IN THE WOMAN HATER.

"Let me tell you a secret about woman haters—There are none!"

† † †

STARING TOURS of De Wolf Hopper and James Powers are impending.

† † †

SOME months ago, we noted in this column that the stuffed hide of Jumbo had been presented to Tuft's College Museum in Boston. We remarked, at the time, that the skeleton had been given to the Metropolitan Museum in this city a short time previously, and added a note of warning to the effect that it would be a wise precaution for the G. and O. to refrain from donating any more of Jumbo until the public had had time to forget these two memorable presentations. We therefore notice, with feelings of pained surprise, an item in an exchange announcing that "Barnum is counting upon the skeleton and hide of Jumbo as one of his chief attractions in England."

† † †

A SHORT time after Tennyson's "Spring-time Ode" had been sprung upon the public, and just before the Ibsen cult had fastened its fangs upon the literary world, a Cleveland Journalist, who had blushed unseen for several long and oppressive Summers, adapted a verse of Louis Harrison's song, and the following gem was the result:

It was near it, very near it,  
The audience was leary, for it made them very  
weary;  
Or near it, jolly near it.  
They didn't give the show, but they came near it.

NOTING that this little pyrotechnical spasm seemed to have escaped the notice of our E. C's, we reprinted it a short time ago, and inadvertently credited it to a Cincinnati Newspaper man. Last week we received an impassioned letter from the Cleveland J. demanding the honors and repudiating all other claimants.

We have no desire to leave the world of letters any longer under a misapprehension on a subject of such vital importance as this. We must insist, therefore, on wresting the misplaced laurels, gently but firmly, from the Cincinnati scribe, and resting them upon the presumably massive brow of the Cleveland Laureate.

Indiana has its Riley and Staten Island its Nye, but Cleveland is still in the field.

† † †

In answer to an item in a New York paper, announcing that Dixey was singing a new song, a Boston paper impertinently exclaims: "We never knew he could sing." Is it possible, that while in that bean-permeated city, with Adonis, the actor refrained from warbling his famous aria, "Oh, You!"

† † †

THE Detroit Free Press is authority for the statement that there are only five professional lion-tamers in this country, with over two hundred lions, lionesses and hornets to be kept tame and in a peaceful state of mind.

The salary of a tamer is never less than \$50 per week, and some of them get more. It is a light and easy job, no regular hours and always brings free tickets with it.

† † †

There is a number of young men upon the stage to-day trying to live up to the requirements of a fur-lined overcoat on a painfully inadequate salary, who, we feel sure, would shine on this untried field.

† † †

A theatre which answered to the name of "Smoulder's" was burned to the ground the other night, in Pennsylvania, and the superstitious owner believes that by "any other name" it might have just smoked enough to inconvenience the insurance company, and then gone out, as the audiences sometimes did on the first nights of unsatisfactory plays.

♦ ♦ ♦

HAYMAN AND FROHMAN have arranged with Klaw and Erlanger to represent the new California Theatre and the Baldwin in San Francisco, and the new theatre in Portland, Oregon. Tacoma and Seattle will probably be added to the list.

## UNCLE BEN'S ALL RIGHT.

A report appeared in the unreliable *Herald* of Tuesday, stating that Uncle Ben Baker, of the Actors' Fund was taken to his home Monday afternoon very ill. The paragraph concluded with the information that at a late hour on that night it was said around town that Mr. Baker was dying, but inquiry at his home dispelled that unwelcome intelligence and showed that Mr. Baker was much better and quietly resting.

The facts of the case are these: Mr. Baker was taken with a congestive chill on Monday afternoon while working at his desk in the Actors' Fund rooms. He was not taken to his home, but was fully able to walk there without assistance. In fact, he told his associate, Mr. Gurney, who was going to the Academy of Music in the evening, to meet him between the acts at the Union Square Theatre. When Mr. Gurney failed to meet Uncle Ben according to the agreement, he told Mr. Kennington, a business attaché of Neil Burgess, that he feared the old gentleman was ill, as he had gone home somewhat indisposed. A *Herald* reporter must have overheard the conversation. Hence the exaggeration.

Everybody was delighted, therefore, to see Mr. Baker at his usual post on Tuesday morning. He says that his wife made him go to bed after he arrived at home on Monday, and would not hear of his keeping his appointment in the evening. When he was shown the paragraph in the *Herald* he said that it was not every man could walk to his office to read a newspaper the day after he was dying.

## KATHRYN KIDDER TO STAR.

Since her performance as Wanda in Mr. Mayo's production of *Nordeck*, which places her so prominently in the esteem of theatre-goers, Kathryn Kidder has studied both in this country and in Europe to develop her natural gifts, and now, armed with experience and a new play, considers herself equipped to enter the lists for the coveted prizes of stellar fame and fortune.

Miss Kidder has contracted with Nelson Wheatecroft for the production of a play, upon which the latter is now busily employed. The probability is that early in the new year it will have its initial production in Chicago, where Miss Kidder has a large following of admirers.

Then a tour of principal cities will be arranged for next season under the pilotage of a well known New York manager. Mr. Wheatecroft, whose experience qualifies him to judge of such matters, has great faith in the new star, and promises his best efforts on the character designed for her. The cast will be selected and the rehearsals directed by the author.

## NOTES AND QUERIES.

I am looking for information concerning the training school for actors. Please give me the address of the school.—HADLEY P. STARK, New Haven, Conn.

Apply to the American Academy of the Dramatic Arts, Lyceum Theatre Building, New York city.

We have organized here the "Wapakoneta Lyceum Club," to provide a course of lectures for our people this Winter. Can you furnish us something in that line or refer us to reliable parties who can?

READER.

Communicate with Major J. B. Pond, Everett House, New York city.

Who dramatized Mr. Barnes of New York?

J. M. Amesbury, Mass.

A. C. Gunter, the author of the novel.

Will you kindly oblige me with a list of the theatrical managers for this season, and, if possible, the location of their companies?

W. S. ANDERSON, Pittsburgh, Pa.

The Theatrical Roster for 1889-1890 was published in THE DRAMATIC MIRROR of August 29. This list, which was supplemented in succeeding issues of the paper, includes the manager of each company. The location of theatrical companies is given in our Dates Ahead department.

1. Did Salini Morse write a poem called *A Bustle Among the Petticoats*? If so, where and when was it produced? H. W. K., New Haven, Conn.

2. Yes. 2. At the former Twenty-third Street Theatre, on May 21, 1883.

Kindly inform me, to decide a wager, on what date did Hazel Kirke reach its hundredth performance at the Madison Square Theatre, New York?

On May 11, 1880.

How long ago was it that Johann Strauss, the composer and musical conductor, came to America?

F. S., New York.

He made his first appearance in New York at the Academy, on July 8, 1852.

Was Uncle Tom's Cabin ever publicly performed as an opera? M. C., Harrisburg, Pa.

Caryl Florio had a musical version produced at Philadelphia six or seven years ago.

1. What was the maiden name of Mrs. Frank S. Chanfrau? 2. When did her first appearance on the stage take place? G. H., Oneonta, N. Y.

1. Henrietta Baker. Sept. 19, 1884, in *The Willow Cup*, at Philadelphia.

Is not *Three Wives to One Husband* an adaptation from the French? HENRY W. SEYMOUR, Brooklyn, N. Y.

Yes, it is adapted from *Trois Femmes pour un Mari*.

Where was Junius Brutus Booth born? 2. When did he first appear in America? 3. What was the year of his death? FRANK H. FULLER, St. Louis, Mo.

1. London, England. 2. On July 13, 1816, at Richmond, Va. 3. 1862.

Is there any bureau where I can get a graded list of theatrical companies and actors? 2. In what issue of THE DRAMATIC MIRROR was published the stage names and family names of the leading actors? 3. Is there a bureau of information where I can get the title of all the popular dramas and their authors, also the names under which they are printed? FRANK C. McILVAINE, Lincoln, Ill.

1. Apply to the Theatrical Bureau of the Actors' Fund of America, 145 Fifth Avenue, New York.

2. July 1, 1882. 3. Consult the files of THE DRAMATIC MIRROR.

## IN THE COURTS.

## WINDING UP BARTLEY CAMPBELL'S ESTATE.

A motion was argued before Chief Justice McAdam of the City Court, on Friday last, by Counselor J. Edward Weld, to compel A. M. Palmer, as receiver of the estate of the late Bartley Campbell, to file with the court an accounting of his trust.

Mr. Weld is the counsel for Emil A. July, a judgment creditor of the late Mr. Campbell, who has been long seeking to collect the amount of his claim. He urged that during the time that Mr. Palmer has acted as receiver of the estate he has collected over \$10,000, which have passed through his hands, and he considered that it was about time that the receiver should file some account of his trust. As Judge A. J. Dittenhofer, the counsel for Receiver Palmer, informed the court that there was no objection on the part of the receiver to file an accounting, and if the court so directed he would do so at once. His chief object in delaying the matter was in the hope of having the action brought in the Supreme Court to recover a large sum of money under the lease of the Fourteenth Street Theatre, terminated so that he could render a complete and final accounting.

The judge decided that it would be better for Receiver Palmer to file his accounts within twenty days, and if any objections are made to them a referee will be required to pass upon the points raised.

## LEW DOCKSTADER IN CONTEMPT.

Chief Justice McAdam, of the City Court, on Saturday last granted an order adjudging Lew Dockstader, the minister, in contempt of court for having neglected to obey an order which required him to appear last week and submit to an examination in supplementary proceedings. In July last Andrew Kople recovered a judgment for \$500.00 against Mr. Dockstader, which he could not collect. Thereupon the minister manager was ordered to appear and testify as to whether he has sufficient property or funds with which to pay the judgment, and because of his failure to do so at the time appointed, he has been put in contempt and will be required to give an explanation of why he did not put in an appearance.

♦ ♦ ♦

## LETTERS TO THE EDITOR.

## KANSAS CITY'S DOCTRINAIRE.

KANSAS CITY, Nov. 29.

To the Editor of the *Dramatic Mirror*:

SIR.—I regret that my note of the 21st ult. has opened the question of the duties of dramatic and musical criticism. It is still more unpleasant to be called "evasive." I can only say that Mr. Hornblow's assertion of the influence of Mr. Hudson in the newspaper offices here is an aggravated case of misrepresentation. A detailed denial and explanation of his "facts" would add little to the case and would occupy more space in a valuable journal than it would be worth.

THE MIRROR quotes a sentence from my hastily written note and calls it *saine*. The sentence was:

"We may be permitted our discretion about what we want and what our communities want—which is the same thing." If THE MIRROR had said that "permitted our discretion" was doubtful English, I would have submitted at once, but it passed over the English and with penetrating satire observed that a community in which criticism and the public taste are harmonious shows rare and blessed unity.

The instructor and instructed do not always agree in Kansas City. On the other hand, the critic and the public are not so far apart that the public does not understand the critic's point of view.

The theory of journalism here, at least in the office where I am employed, is that newspapers are published to be read by the great body of people. For instance, last night I attended a concert of chamber music with two gentlemen. One was an educated Dane and the other a Russian who is well born, well bred and a brilliant musician. The performers addressed themselves to the average taste of the audience and not to my two friends.

Mr. John F. Rhodes played the ancient *Souvenir de Haydn*; Mr. Louis Blumenberg gave some clapping variations on little airs. What should have been the criticism? In the true, or rather highest, sense of the word there was no chamber music at all except a quintette by Johan Svendsen. Most of it was what, for a better name, I would call parlor music—the word *salon* being a bit beyond the standard set. Yet the audience was pleased; the musicians had, either because they were not capable of another, or because they deliberately chose it, the correct point of view. Should the criticism have taken them to task? I fancy that question illustrates the point. I think not. The criticism gave credit to the "mechanism" as my acquaintance, the Russian, called it and found enough feeling in some of the numbers to speak of that merit. Let me give another instance.

While Mr. Hornblow was here Gilmore came along. Now, Gilmore is a settled institution. Who cares to go head down at his style? Everybody who cares to know has long ago learned that he plays for the people, and not for extremely exigent criticism. One would feel like assaulting that other success.

P. T. Barnum, for not reproducing a *Roman* circus with historical accuracy, as soon as like berating Mr. Gilmore for making money and pleasing a multitude of people in his own way. Campanini was with him. Everybody who cares to, knows also that Campanini winks at notes he used to hold by the hand. Why sing a doleful *adagio* about that? Play after play comes here upon which strained criticism would sit no better than pontifical robes on a monkey. In that we are situated about as other cities are. Do the New York papers frown, sneer and carp at the comic opera and other nonsense? Do they even let that field of entertainment severally alone? Certainly not.

In the number before me I see that THE MIRROR uses the words, "superb," "finely rendered," "sumptuous" and "enjoyable" in speaking of Cleveland's Minstrels. I assume with some confidence, therefore, that THE MIRROR will understand me when I say that my estimate of newspaper criticism is this: It should range itself within conversation distance of popular taste, judge a performance according to its success or failure in attaining the object for which it labors, and, if the aims are legitimate, to distribute praise and blame without fanciful malice or pretentious pedantry. I am an Eastern man and know a little of Eastern criticism and Eastern critics. Whatever they or THE MIRROR may feel that self-same requires them to say, I am perfectly certain that they are guided by a rule so similar that no hair-splitting could make a difference. A journal published for a particular class or section of the community may take another standard. Newspapers cannot and still be read. What makes me, perhaps, more sure about this standard is the circumstance that most criticism of the learned and elaborate sort is purely individual judgment after it leaves the elementary principles of technique, and no more safe or connected with the ultimate truth than that which admits to its counsels the average taste of the community. When it is not individual judgment it is worse—the cant of a school or clique. Indeed, though this may be very rank. Philistinism I have more faith in the resultant of a thoroughly mixed and stirred public opinion than in all the learning of the schools when applied to judging the right and wrong, the ugliness or beauty, the truth or falsehood, of a given event or art production. I have observed that the books which all the people read are the best books; that the plays which all the people like are the best plays; that the music which lives in the hearts of the people is the best music. The people have to be educated but they are not educated by what they cannot understand. The process has to be slow and it is better to be apparently commonplace than to be guided by shallow enthusiasts or pedants who do not know when they are themselves. A successful newspaper above all things has to be sensible, interesting to and interested in its readers. If there be one secret of newspaper success, there it is.

As a rule, a performance in a theatre is an event, a fact. To the reading public the important part of a notice is what the fact was. The fancy of a writer is of little consequence. Perhaps that sounds discreditable to the critic. But do you reflect upon what extensive knowledge, infinite tact and flexibility of style are required to interpret exactly that sort of fact? It is art and art so rare that the ordinary self-styled critic is an undevolved barbarian in comparison. If a writer can measure a performance as a fact related to the principles of art, to the public taste and to common sense and can write it vividly, picturesquely and expressively, he is a great newspaper man, whether or not he is a great critic. Unless I am very much mistaken the progress of the

ago, newspapers are more or less obviously striving for that scientific basis. In a real newspaper nothing is sostitute of excuse as a perversion of factor incapacity to grasp them. Newspapers and the public go on through the decades. Critics come and go. The critic is a factor only as he represents something of service to the newspaper and the public. If he is too insistant on his petty individuality to consent to occupy that position he should hire a typewriter or patronize a job printer. He has no right to expect space in a newspaper or a salary.

I am not sure that I have explained anything. At any rate I shall not try again. My primary object was to remove an impression that Manager Hudson controlled the opinions of any newspaper in Kansas City. Pursuing that object I close the whole matter, as far as I am concerned, by saying that your interview with Mr. Hornblow gave a picture of dramatic criticism here totally wrong in spirit and incorrect in essential details. Very truly, J. A. GRAHAM.

## MR. HARTMANN'S BOUCICAULT CRITICISM REVIEW.

NEW YORK, Nov. 30, 1889.

To the Editor of the *Dramatic Mirror*:

SIR.—A careful observer of literature is used to the meteor-like appearance of Mr. C. Sadakichi Hartmann's special articles, which generally have a foreign flavor equal to his name. He now and then appears on the surface in the columns of some newspapers, weekly or monthly, and sparks out a few bold sentences, mentions a few foreign names with which nobody in America is acquainted, and immediately afterwards drops out of sight and is heard of



## CORRESPONDENCE.

## BOSTON.

Notwithstanding the unfavorable weather of a good part of Thanksgiving week the theatres were crowded, standing room not being available. Even the fire in the immediate neighborhood of the more prominent houses had no perceptible effect upon the size of the audiences at the Thanksgiving matinees.

W. H. Crane is still at the Hollis Street, where he has made a great success with *The Senator*. His engagement ends at the close of the week, however, much to the regret of those who have not had an opportunity to see him.

The Emma Juch Grand English Opera co opened at the Boston Theatre  $\frac{1}{2}$  in Marion. The bill for the rest of the week includes *Maritana*, *Carmen*, *Postillon*, *Longfellow*, *Der Freischütz*, *Faust* (Saturday matinee) and *Il Trovatore*.

*Hands Across the Sea* entered upon its fourth month at the Museum  $\frac{1}{2}$ . It is difficult to account for the wonderful success of this piece, good though it is. Better ones have been wrecked in a thirty days' run.

A Pari Match at the Park.

The Golsh at the Globe.

At the Tremont still Annie Pixley, but in a new role. *Second Floor* was shelved  $\frac{1}{2}$  and this week the star appears in her old attraction, *M'liss*.

James A. Herne and wife are doing a splendid business at the Grand Opera House with *Drifting Apart*.

At the Howard Athenaeum Oliver Doud Byron.

ITEMS: It has been decided by the Museum management to run *Hands Across the Sea* through the holidays, and perhaps longer. Among the attractions booked at the Globe are Haverly-Cleveland's Minstrels, who come for a week  $\frac{1}{2}$ ; the Hanlon's in *Pantasma*  $\frac{1}{2}$ ; Old Jed Prouty  $\frac{1}{2}$ . Later, The Great Metropolis, Victoria Vokes, and W. J. Scanlan. C. S. Abbe, of the Museum stock co., is not only a good actor, but an excellent artist. He has lately made a series of water color sketches of Jefferson, as Bob Acres, and also several full lengths of Warren from memory. A new entrance has just been made to the Tremont Theatre, leading from Tremont Street to the balconies and family circle, with a separate ticket office to that part of the house. The Kendals come to the Hollis Street  $\frac{1}{2}$  for a few weeks' stay. They will open in *A Scrap of Paper*. During their engagement they will also produce *The Iron Master*, *Impulse*, *The Weaker Sex*, and *A White Lie*. Charles Stevenson comes to the Park next week with *Boots' Baby*. The next two weeks at the Park will be filled with *Our Flat* and *Bluebeard*, Jr. No man connected with the Boston theatres has more friends and acquaintances than Harry McClenen, the business manager of the Boston. The fortieth anniversary of his marriage on Friday night last was made the occasion for the display of the hearty good feeling of the profession, the press of the city (for Harry served his time as a newspaper man) and his friends generally. The venerable actors James E. Murdoch and Joseph Proctor were present at the home gathering, and the latter read a poem written for the occasion by B. P. Shilaber ("Mrs. Partington").

## PHILADELPHIA.

Thanksgiving week, a though to the manager one of the most important of the season, requires but little notice or mention from a correspondent as the bookings comprise only well known and tried attractions. A tour of the theatres, however, upon the afternoon of Thanksgiving day, discovered that the average business did not equal that of former years, nor while the upper portion of all the houses were crowded many of the higher-priced seats were empty. It was a good week, however, and every body is happy.

Of the leading theatres the best business was secured by Nixon and Zimmerman's Broad Street house, the attraction at which was Hanlon's *Fantasma*. This play has been for three years past the Thanksgiving week attraction at the Chestnut Street Opera House, where it has always played to big business. Therefore it afforded a good test of the merits of the new house, and the result was more than satisfactory. Signor Salvini week of  $\frac{1}{2}$  will appear in *Samson*, *Othello* and *The Gladiator*. On alternate nights Alexander Salvini will appear in *Partners*.

At the Chestnut Street Opera House, R. H. Sothern appeared in *Lord Chumley* to crowded houses. He remains another week.

Robert Mantell in *The Corsican Brothers* played to big business on his second and last week at the Walnut Street Theatre. Kate Castleton in *A Paper Doll* week of  $\frac{1}{2}$ .

The Brigand's second week at the Chestnut Street Theatre was a pecuniary success. It remains for this week.

At the Park Theatre, Said Pasha played to excellent houses, and continues this week.

The Masterson-Vaughn co. was seen at the Arch Street Theatre in *The Tourists* in a Pullman Car. Large audiences. The Jefferson-Florence co. in *The Rivals* week of  $\frac{1}{2}$ .

*Hands Across the Sea* was seen to great advantage upon the large stage of the Grand Opera House. It played to good business. The *Suspect* week of  $\frac{1}{2}$ .

At the National Theatre The Great Metropolis played to overfilling houses. On the opening night the house was decorated and souvenirs were distributed marking the one hundredth consecutive performance of the play. *A Tin Soldier* week of  $\frac{1}{2}$ .

A revival of *Pique*, rendered especially meritorious by the excellence of the cast was the event of the week at Forough's Theatre. Business was very good. The Boy Detective week of  $\frac{1}{2}$ .

At the Academy of Music, Nine Jansanachek appeared in repertoire to good business, and remains this week.

The Irwin Brother's Specialty co. played to good business at the Central Theatre. H. W. Williams co. week of  $\frac{1}{2}$ .

Austin's Australian Novelty co. proved a good drawing attraction at the Standard Theatre;  $\frac{1}{2}$  and *The Danites* week of  $\frac{1}{2}$ .

Walter S. Stanford in *Under the Lash* played to satisfactory business at the Lyceum Theatre. A bunch of keys week of  $\frac{1}{2}$ .

Kellar continued to draw well at the Continental Theatre. He remains this week.

Daniel A. Kelly, in *After Seven Years*, played to good business at the Kensington Theatre. Cushman and Thomas' Minstrels week of  $\frac{1}{2}$ .

At Carthage Opera House the record of success remained unbroken.

ITEM: Mr. C. A. Bradenburg, proprietor of the Dime Museum here, is about to erect a large theatre in the far Northeastern portion of this city.

## CINCINNATI.

Nat Goodwin in *A Gold Mine*, at the Grand during week ending Nov.  $\frac{1}{2}$ , duplicated the success which has attended his local engagements during the past four seasons. The attendance was in fact so large on the opening night that Treasurer Lew Wissell dusted off and displayed the S. R. G. placard shortly after eight o'clock, and not fewer than 200 lace curtains were turned away. Mr. Goodwin's role of Silas Wondot, afforded him ample opportunity, and his support at the hands of Isabel Cox, Paul Arthur and Robert G. Wilson was more than satisfactory. Mac Durfee of this city in the part of Una Fowles appeared to decided advantage. The piece was very handsomely staged. Sweet Lavender week of  $\frac{1}{2}$ . *The Wife* week of  $\frac{1}{2}$ .

Bartley Campbell's *My Partner* was presented during the week ending Nov.  $\frac{1}{2}$  at Harris', with excellent results financially; Daniel Boone week of  $\frac{1}{2}$ ; *Beacon Lights* week of  $\frac{1}{2}$ .

The past week at the People's, with Riley and Woods' Specialty co. as the attraction, proved the banner week of the season at this popular resort.

Belloni's juggling, Florence Miller's vocalism and Jessie Gilbert's cornet solo were rightly encored, while the break-neck act of the Byrnes Brothers scored a decided hit. *The Night Owls* week of  $\frac{1}{2}$ . Harry Kornell's Specialty co. week of  $\frac{1}{2}$ .

ITEMS: Rather than trust to the outcome of a jury trial in each case of Sunday theatrical performance, Judge Brinston of the Police Court has concluded heretofore to fine the offending manager ten dollars and costs in each case, while the artists participating are dismissed on payment of the costs. This procedure practically lets down the bar for Sunday theatricals, as the local managers are entirely willing to disburse ten dollars for each Sunday performance. C. W. Grant, the advertising agent for Heuck's Opera House, has been engaged to do the advance work for the Sam Devere Specialty co. next season. The German Theatre has fallen into line and will give Sunday performances hereafter. Manager Heineman of the latter house contributed ten dollars to the coffers of the Police Court, as did also George Heuck of the People's, James Penney of Heuck's and Manager John H. Havlin, each charged with violation of the Sunday amusement law. Matinees were given at all the local theatres  $\frac{1}{2}$ . Nat Goodwin's manager, John E. Warner, reduced the free list of the Grand last week to a minimum. Frank McKee's estimable wife, Isabel Cox, renders Nat Goodwin invaluable support in the role of Mrs. Meredith. E. S. Tarr who, in his capacity as stage manager of the Evangeline co. provoked the trouble that precipitated the rapture between Nat Goodwin and E. E. Rice years ago, was in the cast of *The Corsair* at Heuck's, playing a minor character last week. To those of *The Dramatic Mirror*'s readers unfamiliar with the matter, it is well to say that Mr. Rice sided with Mr. Tarr, and that Nat Goodwin stepped down and out, a proceeding which, in view of the outcome, afforded the comedian intense satisfaction.

## CLEVELAND.

At the Opera House, Effie Ellsler, appeared week closing Nov.  $\frac{1}{2}$  to fair business. Miss Ellsler made her *entrée* in Merle, better known as Judge Not, and finished her engagement with her new play *The Goddess*. The local critics were quite enthusiastic over Miss Ellsler's impersonation in the latter play. They compared it to her work in *Hazel Kirke*. One of the rising young men of the stage, is Orrin Johnson of Miss Ellsler's co. His work is artistic, and in so far as I do not speak in the stereotyped way, Mr. Johnson is bound to succeed. Uncle John Ellsler made his re-appearance on the Cleveland stage, which he witnessed so many of his triumphs in the part of a tramp. It is a small part the old gentleman has but he "polishes it" as he used to say to young beginners. Jim the Penman week of  $\frac{1}{2}$ .

Joseph Haworth in *Paul Kauvar* has drawn largely at the Lyceum. Mr. Haworth was presented by his admirers with a handsome floral offering in the shape of a star  $\frac{1}{2}$ . His mother and sisters occupied a box. Aronson's Casino co. in Neddy and Ermine week of  $\frac{1}{2}$ .

H. R. Jacobs' Cleveland Theatre was crowded all week to see *Corinne in Arcadia* which is quite a different and better burlesque than ever before. The little star was welcomed with vociferous rounds of applause. This week, *Corinne* remains and will be seen in *Monte Cristo*, Jr.

The Star Theatre is presenting some first-class attractions this season, in the vaudville line; the theatre having out the standing room sign all week with Gus Hill's *World of Novelties*. The performance is first-class throughout.

Lotta Delman's Female Minstrels have done an excellent business at the new Academy of Music. The performance is fair of its kind.

ITEMS: Your correspondent has resigned the managing editorship of the *Tribune* but will still be in the ranks of Cleveland journalists. There is talk of re-opening the Grand Central Theatre. The Lyceum Theatre is presenting a fine list of attractions this season.

## PITTSBURG.

Business at the various houses averaged good during the week which was brought to a close Nov.  $\frac{1}{2}$ . Salvini at the Grand played Monday Wednesday and Friday evenings and Saturday matinee, appearing in *Samson*, *Othello* and *The Gladiator*. The "off" nights, the younger Salvini and the Seldin co. appeared in Robert Buchanan's Part one.

At the Bijou J. K. Emmet presented *Uncle Joe* during the week. He drew well.

The Nelson comb. was the attraction at Harris', and the Academy had the *Night Owls* Vaudeville co. and both played to good business.

During this week of  $\frac{1}{2}$  we have *Bluebeard*, Jr. at the Grand, Miller and Hart at the Bijou, Shaffer and Blaikie's comb. at the Academy, and *Beacon Lights* at Harris'.

The Levy Concert co. appeared at Old City Hall  $\frac{1}{2}$  to paying business.

ITEMS: Matinees were given at all local houses Thanksgiving Day. Ed. Zimmerman has been engaged by Manager Harris as general business manager for his various enterprises.

## SAN FRANCISCO.

Nov. 26.

Theatrical business was generally good last week. The Henrietta at the Baldwin fared the best, however, the attendance being very large at every performance. This is its second week and next will be its last, after which the Duff Opera co. will open  $\frac{1}{2}$ .

That charming artiste, Minnie Maddern, appears to-night for the eleventh time in her Featherbrain success at the Bush. She will present *In Spite of All* at three matinees and continue Featherbrain each evening of this her closing week, and I fancy she will welcome the rest which is to come thereafter. The Keogh Comedy co. will open in Kleptomania  $\frac{1}{2}$ .

Antiope retires from the Califoria Sunday night with little if any profit and no laurels at all for Kiralfy, and if he hadn't had the beautiful and attractive California Theatre in which to exhibit his variety show, there would have been some deplorable losses somewhere. For one-night stands Antiope is good, otherwise I would suggest that managers generally dictate their own terms. Manager Mann has secured Milton Nobles and his co. for next week to fill the time cut out of the Kiralfy season. Love and Law will constitute the attraction and will be followed by Hans the Boatman  $\frac{1}{2}$ .

Speaking of Milton Nobles, he has done a splendid business at the Grand Opera House in *From Site to Son* last week, and *Phenix* week closing Nov.  $\frac{1}{2}$ . *Hands Across the Sea* is ready for next week, which inaugurates the regular stock co., in which Isabel Morris and George Osborne make their first appearance as members thereof. In this connection I am pleased to report an important bit of news regarding the Grand. George Osborne and his clever wife, Helen Mason Osborne, retire from the Minnie Maddern co. Dec. 1. Mr. Osborne takes charge of a third interest in the leadership of the Grand Opera House, the other two thirds belonging to Jay Rial and John Maguire respectively. Mr. Rial remains the manager.

A Noble Rogue was the change of bill last night at the Alcazar to an audience which, judging from its large dimensions, brought prosperity to the management. E. J. Buckley was Jack Adams; Ethel Brandon, Grace Mortimer; Fanny Young, Phillips White; John Jack, John Murray; Richard Foote, Percy Wallace, with Nellie Buckley, Emma Wilcott, Nellie Young, Leo Cooper, Scott Cooper and W. Armstrong completing the cast. Next week.

Following are the artists who are singing and playing Bohemian Girl at the Tivoli Opera House: Arctic, Belle Thorne; Gypsy Queen, Kate Marchi, Devilish, Henry C. Peakes; Count Arneheim, Harry Norman; Thaddeus, A. Meusser; Florestine, R. Valentine; Mikado next week; Aida underlined.

CHAT: Manager Al Hayman is expected to arrive home Friday next. It is pleasant to hear that Charles Rial continues his City Directory successes, and, by the way, Charles promised to send his photo to "Little Miss" and no photo as yet. Nelson Decker has arrived from Australia, and at once becomes still another acquisition to the Grand Opera House family under Papa Rial. John Wilkins has painted some magnificent scenery at the Grand for *Hands Across the Sea*. Manager Jacobs' *Gottlob* allows no flowers to go over the footlights at the Bush. The Golden Gate Lodge No. 6, R. P. O. Elks, give their annual mannequin Thanksgiving eve, and their treasury will be largely augmented thereby. To have people and their money turned away at the Grand Opera House for anything else than *Fatti* is a sight worth seeing. It occurred last Sunday night and is a fitting tribute to the kill of Jay Rial as an

organizer. —At the home of one of our most exclusive families on Sutter Street there has been arranged a ladies' luncheon and musical for Minnie Maddern day after tomorrow. I congratulate them all, the great for the musical treat in store for her and the ladies for the privilege of entertaining their lovely little guest.

## KANSAS CITY.

The feature of Robert Downing's engagement at Coates' week closing Nov.  $\frac{1}{2}$  was his first production  $\frac{1}{2}$  of Samson's version of *The Gladiator*, the same that Salvini is playing, and he scored a decided success. The play is superior to that of Spartacus. The *Gladiator* giving a scope to the actors, and having a gradual, steady, interesting movement up to the climax. Some of the superfluous lines in the original have been cut, thereby aiding the action materially. As it is now, the play has a strong, smooth and rapid dramatic movement, waxing in interest, until the climax is reached in the fourth act, the arena scene, where the *Gladiator* discovers his victim to be his own daughter. Mr. Downing thoroughly enjoyed his work throwing all his power into the impersonation of the character, with an expansiveness and intensity of feeling that around the audience to the highest pitch of enthusiasm. Eugenia Blair, as Nordica, did excellent work, and Mrs. F. M. Bates, as Faustina, was very strong. The costuming was very handsome. With thorough stage equipments and a little more completeness of detail, the *Gladiator* will secure Mr. Downing greater triumphs than anything before attempted. Little Lord Fauntleroy week of  $\frac{1}{2}$ .

The large audience that gratified *The Pearl of Pekin* at the Warder Grand week of  $\frac{1}{2}$ , closing  $\frac{1}{2}$ , were highly appreciative of the music and the entire play. Mr. Harrison's jokes and John C. Leach's Chinese antics highly delighted. The "Bing Binger" song had several calls, and the new topical song, "Very Near It," seemed to find a responsive chord in the audience. Mr. Barnes of New York week of  $\frac{1}{2}$  Verona, Iarina  $\frac{1}{2}$ .

Donnelly and Girard with *Natural Gas* at the Willis week closing  $\frac{1}{2}$  drew good houses and kept them in a continuous uproar of laughter throughout.

The play is much better than many others of a like character. The Old Homestead week of  $\frac{1}{2}$ .

A Social Session, presented by the Postage Stamp co., found plenty of admirers at the Ninth Street week closing  $\frac{1}{2}$ . The songs, dances and fun-making accessories were very enjoyable. One distinct feature of the co. is the hand they carry. Ulric Alcorn week of  $\frac{1}{2}$ .

Little Dugger's whist bill at the Midland closing  $\frac{1}{2}$ , and had a very fair run. Some of the specialty work outside of the play was decidedly clever. Chip O' the Old Block week of  $\frac{1}{2}$ .

ITEMS: Mr. and Mrs. Robert Downing tendered a reception to the dramatic editors of this city and a few intimate friends at the Centropolis Hotel on Wednesday evening from 5 to 6. The house was open in a very delightful manner. —The Kansas City Opera Club, an organization composed of the best musical talent of the city, are rehearsing *Pinafore*, which they expect to produce in the near future. —The Old Homestead week of  $\frac{1}{2}$ .

ITEMS: The *Gladiator* was put in his idle time in endeavoring to introduce a patent something. It is said he finds his efforts as a drummer very remunerative. —Susie Kerwin is singing with great success the song "Sweetheart," written for and dedicated to her by H. L. B. Sheets of this city. —There were impressive services in the Lodge of Sorrow of the local Lodge of Elks. —Appropriate tribute was paid to the memory of departed comrades by distinguished members. —J. W. Jennings, of the City Directory, rejoined the co. here. —The theatre at Waukon, Ky., an ambitious village, its first wedding anniversary on Thanksgiving day. —Connelly's *Soup Bubbles* co. stopped over in the city Sunday,  $\frac{1}{2}$ , and attended the performance at the Ninth Street. —The advance sale of *The Pearl of Pekin* was the largest of the season. —The management of the Gillis are to make a new departure, rather in the way of an experiment. The next attraction, *The Old Homestead*, will open on Sunday night.

## BALTIMORE.

The week closing Nov.  $\frac{1}{2}$  was a red-letter one at all the theatres; the attractions were unusually strong and the attendance large all around.

## THE NEW YORK DRAMATIC MIRROR.

by Webster and Brady's co. to a large house. The comic effects was the finest ever witnessed here but the acting was unsatisfactory. Margaret Mather 20, 21 to large and fashionable audiences. Charles Gardner 20, 21 to good business. —PALACE THEATRE (T. V. Day, manager): Good vaudeville performances to fair business throughout the week.

AMHERST.—NOBLE STREET THEATRE (J. H. Nobis, manager): Charles A. Gardner presented Fatherland Nov. 25 to one of the largest houses of the season. Mr. Gardner's singing was fine and he was called before the curtain several times. —ITEM: In conversation with Sidney R. Ellis, manager for Charles A. Gardner, he said: "Mr. Gardner's Southern trip has been a great success financially, and at Birmingham, Mr. Gardner and his entire co. were tendered a reception 24 by the Germania Society at which there were over five hundred people in attendance."

MOBILE.—MOBILE THEATRE (J. C. Crenshaw, manager): Guilty Without Crime Nov. 25, business light. Hattie Bernard-Chase 25, 26 in Little Coquette to a fair audience. Miss Chase is a bright sparkling little actress and in her line of business is one of the future successes. A Possible Case 25, 26; business satisfactory.

MONTGOMERY.—THEATRE (George F. McDonald, manager): Charles A. Gardner in Fatherland Nov. 21 to fair houses. May Blossom was well received to a good house 25. Lillian Branson as May Blossom and G. L. Montserrat as Steve Harland deserve special mention. —OPERA HOUSE (George F. McDonald, manager): Elliott's Jolly Vagabonds 25, Hattie Bernard-Chase in Little Coquette 25. Business moderate. Little's spectacular drama The World was splendidly presented 25; poor house.

## ARKANSAS.

PINE BLUFF.—OPERA HOUSE (S. F. Hiltzheim, manager): Lillian Lewis pleased a good sized audience Nov. 25 as In a Looking Glass.

HELENA.—GRAND OPERA HOUSE (P. B. Sliger, manager): Lillian Lewis Nov. 25 in Article 27 to a large and fashionable audience. Robert Downing Dec. 5.

## CALIFORNIA.

STOCKTON.—AVON THEATRE (Humphrey and Southworth, proprietors): Frank Mayo gave excellent performances to exceedingly full houses Nov. 25, 26. Mr. Barnes of New York 15, houses and performances of the best. Gilmore's Band gave two consecutive matinees and evening of 26 at the San Joaquin Agricultural Association's Pavilion. Admission 20 cents; reserved seats 30. They carried away 1000 as their share. Commencing 25, Bradford and Murphy Dramatic and Comedy co. will fill a week's engagement at the Avon Theatre 27-28-29-30; business, appearing in Planter's Wife, Lady Audley's Secret, Hazel Kirke, East Lynne and Fun in a Boarding School.

SACRAMENTO.—METROPOLITAN OPERA HOUSE (C. P. Hall, manager): The McNeil Club, a local musical organization, gave The Chimes of Normandy Nov. 25-26 to fine houses. Very fair performances. Frank Daniels in Little Puck to crowded houses 25, 26. Rosemary Voices 25, 26.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Frank Daniels in Little Puck crowded the house at three performances beginning Nov. 25. The Thanksgiving attraction will be Mr. Barnes of New York.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager, R. S. Douglass, associate manager): Rosina Vassiloff and her excellent co. played to fair houses week of 25. A Game of Cards, My Million's Bill and A Rough Diamond, Circus Rider and A Phantom Rehearsal balance of the week. Duff Opera co. week of 25 in Paola and A Trip to Africa. —THEATRE (McCollin and Lehman, managers): Mr. Barnes of New York drew good houses week of 25 and gave general satisfaction. Harry Higgin 25 as the Comic lady was all that could be desired, and the other principals met with favor. Frank Mayo in Davy Crockett and Horlock 25. —GILMORE: Gilmore's Band drew three packed houses to Hazard's Pavilion 25, 26 where the capacity of the house was tested, while everybody went away satisfied. The band and all the vocal artists were heartily applauded.

## COLORADO.

DENVER.—TAKE GRAND OPERA HOUSE (Peter McCourt, manager): The audience present nearly filled the house Nov. 25; of the Patti Bass week, to see the first presentation of Margery Dow. As it is now illustration of a successful playwright's work I enjoyed the cast:

Lord Gaston Starroyd. . . . . Wilson Davis  
Major Boris Bird. . . . . Wm. Calder  
Colonel Bird. . . . . Roger Blodget  
Peter Farini. . . . . John W. Dumas  
William Duson. . . . . Geo. C. Bonifac, Jr.  
Cuttie. . . . . Augustus J. Bruno  
Lady Sybil Starroyd. . . . . Alice Finch  
Just Starroyd. . . . . Belle Stoddard  
Margery Dow. . . . . Patti Ross

Mr. Greene may not have distinguished himself in his version, nor improved Tom Craver's original, but the writer's aptness should remedy any incongruity in dialogue and situations. There are some prominent co. The Republicans and Times' critics predicted instantaneous failure. I think they were too emphatic in their expressions of disapproval. Due allowance must be made on a first performance, and after the co. is in working order, and Mr. Greene has obliterated the unevenness, Miss Patti will most likely have a paying play. She certainly has opportunities in Margery, and as she is such a bright little woman she will not fail to make the most of them. The support is the best Miss Patti has ever had. George Bonifac is a recent addition, and is a decided favorite in Denver. He makes a great deal out of the character of Billy Doe. Little Lord Fauntleroy opens 25; second time here, but excellent prospects all the same. —METROPOLITAN THEATRE (C. M. P. Bush, manager): Nick Roberts' Humpty Dumpty was poorly patronized week ending 25, but I don't know as it deserved any better. The performance was coarse. If the theatre were put in proper shape the patronage would, perhaps, be better. The prospect for a transformation are, however, dubious. The house is certainly not in the best of standing now. Charles Arnold begins a week's engagement to-night. I saw his Name, the Bostonian, at McVicker's in Chicago not long since, and liked it first-rate. I also received my acquaintance with Mr. Arnold. —ITEM: Ex-Senator Tabor is reported to have been offered \$20,000 for his theatre and refused it. In a recent ordinance in regard to building, the Council inserted a very stringent clause as to theatre building. Wonder if it were brought about by the construction of the Metropolitans? —The Elks gave the first of a series of stag 26-27.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Syc, manager): Grissold's Uncle Tom's Cabin co. gave a fair performance to good business 25.

## CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Sullivan, manager): Business has been at this house during the past week. The first of the Standard actors was given Nov. 25 to a crowded house. Johnson and Fawcett in The Rivals packed the house at advanced price 25. Daly's co. in The Joint Unknown continued the phenomenal business on previous evenings. —PROCTORS' OPERA

HOUSE (Fletcher and Turner, managers): The Fletcher with Duncan H. Harris in the leading role, had good business 25, 26. The play was well mounted and the co. very good. The Thanksgiving attraction was Shadows of a Great City and large audiences were well pleased with both the play and the co. —GUARD OPERA HOUSE (G. B. Bunnell, manager): Rice's Vaudeville Syndicate, 25-27, proved drawing card. Thanksgiving Day and remainder two week Humbug drew good houses.

WATERBURY.—JACQUES OPERA HOUSE: The Two Sisters Nov. 25 delighted a large audience. The co. included Frazer Coulton, W. H. Cune, Zavia White and May Merrick. Thanksgiving afternoon and evening Redmond and Harry returned with Hermann to big business. In the evening every seat in the house was sold at eight o'clock. The Indian actress, Go-Wan-Go Mohawk and a good house 25.

NEW HAVEN.—STERLING OPERA HOUSE (John Jacques, proprietor): Peck and Purman's comic troupe had a big house at matinee and fair house evening 25. The Two Sisters drew a large and appreciative audience 25. The Indian

actress, Go-Wan-Go Mohawk had a large house 25. Good co.

HARTFORD.—OPERA HOUSE (F. P. Proctor, manager): An audience that taxed the capacity of the house and was representative of the size of the city paid \$2 per capita to witness the great comedians Jefferson and Florence in The Rivals. The supporting co., including Mrs. John Drew and Frederic Pausing, were more brilliant than the average star of the best of co. To see such an aggregation is indeed a rare treat to the provincial. The Two Sisters closed the week to big business. —ITEM: Hartford lays just claims to having produced some of the best known and most successful members of the higher class of the legitimate. At present we are all pleased at the great praise our former townsmen, Otis Skinner, is receiving from the metropolitan press for his work with the Booth-Medjeska co. Mr. Skinner has a host of friends here who have watched with satisfaction his sure and rapid advancement in the profession.

MERIDEN.—DELEVA OPERA HOUSE (T. H. Delevan, manager): Mugg's Landing was greeted by a large and well pleased audience Nov. 26. Annie Ward Tiffany, George R. Edeson and a good co. gave Shadows of a Great City to a good house 27. The Banker's Daughter gave two performances to very large houses 28. Outside the acting of Mr. Crosson and George Maddox the work of the players did not call for comment. Frankie Kumble in The Shanty Queen to a large and well pleased audience 29. The Adams Stock Co. week of 2.

## DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Soulier, managers): Agnes Villa in The World Against Her had good audiences 25-27. The White Slave was the Thanksgiving attraction, and packed the house afternoon and evening.

## FLORIDA.

TAMPA.—BRANCH'S OPERA HOUSE (H. L. Branch, manager): Cora Van Tassel in The Little Sinner drew crowded houses Nov. 16, 25. Performances excellent.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Crowded houses greeted Frederick Warde in The Mountebank and Dan on and Pythian, Nov. 25, 26. Both plays were well rendered. Co. good. Davidson's Guilty without Crime co. 25. —ITEM: A large number of Knights of Pythian from our neighboring town of Fernandina, attended Mr. Warde's performance of Damon and Pythian 25.

## GEORGIA.

ATLANTA.—NEW OPERA HOUSE (D. P. Haselton, manager): Cal Wagner's Minstrels to fair business Nov. 22. Frederick Warde in The Mountebank 23. This was the dramatic event of the season. Good business. Murray and Murphy, Thanksgiving Day.

SAVANNAH.—SAVANNAH THEATRE (T. F. Johnson, manager): MacCollin's Comic Opera co. in The Beggar Student and Falstaff 22. Business good. Performances unsatisfactory. Co. was delayed on railroad and were tired out. Murray and Murphy in Our Irish Visitors 25, small house.

AMERICUS.—MACCOLIN OPERA CO. in Falstaff appeared Nov. 25, to good business and only moderately pleased audience. They would have given better satisfaction, but the musical director was left in Macon and did not march here until the beginning of the last act. The result was, they came very near breaking down before he arrived. Cora Van Tassel in Little Sinner by request, in a return engagement.

ROCHESTER.—NEVIN OPERA HOUSE (M. A. Nevin, manager): Morris' Equine and Canine Parades Nov. 25, 26, to big business. Our Irish Visitors 25.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Give, manager): A Possible Case co. Nov. 22, 23, 25, and matinee drew crowded houses and made a decided hit. Margaret Mather played to good business 25, 26, and matinee presenting Romeo and Juliet, Lady of Lyons, and The Honeymoon. McCollin Opera co. drew fair houses 25, 26, and a medium house.

TERRE HAUTE.—OPERA HOUSE (Wilson Novak, manager): Gray and Stephens presented The Old Oaken Bucket and Saved From the Storm Nov. 20-22 to medium business. Duff's Opera co. in Paola 25 drew a large house. The co. is large, well balanced, and the play nicely mounted. Hoot's Tin Soldier 25 played to good business. —PERSONAL: Paul Dresser, the plumber in A Tin Soldier is an old Terre Haute boy. His friends give him a hearty reception.

"Race Problem" to a crowded house 25. —ITEM: The Every Saturday, a local newspaper that ranks among the best, quotes extensively from and gives credit for the same to THE DRAMATIC MIRROR in its leading notes on the drama.

## INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Sol Smith Russell in A Poor Relation was welcomed by all of his old admirers Nov. 22-23. Notwithstanding the inclemency of the weather the Duff Opera co. managed to fill the house 25-27. Paola was given in a picturesquely manner, and scored a hit. Leonora Snyder, Harry Paulson, Louis Beaudet and Chancy O'Neil did creditable work. —ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): The Donagh was well presented by Joseph Murphy 25-26, but the business suffered owing to the bad weather. Mr. Murphy looks as young and nimble as well as ever. —PARK THEATRE (Dickson and Talbott, managers): One of the finest was the bill for week of 25, and did its share of business. —ITEM: This is the first season of Miss Leona Snyder of the Duff co., who is a native of this city. Miss Snyder astonished all of her friends and acquaintances by the rapid advancement she has made in so short a time. —BROTHERS' THEATRE (Dickson and Talbott, managers): The Adams Stock Co. week of 25, 26, did well.

FRANKLIN.—STOREY AND SCHOLLER'S OPERA HOUSE (Storey and Scholler, managers): Goodear, Cook on Dillion's Minstrels Nov. 25; good house. McGibney's Family 6.

VINCENNES.—OPERA HOUSE (Frank Green, manager): Ezra Kendall in A Pair of Kids delighted large audience Nov. 20. A Tin Soldier 25 to fair business.

COLUMBUS.—CRUMP'S THEATRE (R. P. Gottschalk, manager): Goodear, Cook and Dillon's Minstrels Nov. 25 to a fair house. Rose Leslie co. 25-27. —SCHWARTZKOPF'S OPERA HOUSE (J. G. Schwartzkopf, manager): Ideal Comedy co. 25; poor house.

PONTIAC.—MASONIC TEMPLE (J. H. Simonson, manager): J. J. Dowling in Nobody's Claim had a light house Nov. 25. City Directory co. gave a splendid performance to a big house 25.

GOSHEN.—OPERA HOUSE (Rogers and Krutz managers): Holden's Comedy co. closed a week's engagement Nov. 25 to a fair business.

KOKOMO.—OPERA HOUSE (Howard E. Henderson, manager): McGibney Family Nov. 25 to a large house. A. A. Willett co. 25 to S. R. O.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Star Theatre co. Nov. 24-25 to small houses; poor co. Jane Coombs in Black House 25.

MARION.—SWEETSER'S OPERA HOUSE (E. C. Middleton, manager): May Davenport's Burlesque co. Nov. 25; gave a good performance to a packed house. Smith's Pantomime co. 25.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): A Tin Soldier Nov. 25 to excellent business. McGibney Family 27 to fair business. Goodear, Cook and Dillon's Minstrels Thanksgiving afternoon and evening to good business.

TERRE HAUTE.—OPERA HOUSE (Wilson Novak, manager): Gray and Stephens presented The Old Oaken Bucket and Saved From the Storm Nov. 20-22 to medium business. Duff's Opera co. in Paola 25 drew a large house. The co. is large, well balanced, and the play nicely mounted. Hoot's Tin Soldier 25 played to good business. —PERSONAL: Paul Dresser, the plumber in A Tin Soldier is an old Terre Haute boy. His friends give him a hearty reception.

## IOWA.

DUBUQUE.—OPERA HOUSE (Duncan and Walker, managers): Rice and Dixey's Pearl of Pekin Nov. 21 to standing room only at advanced prices. Mama on bill for 25 failed to put in an appearance for some reason or other. Nobody's Child 26 and matinee; Dear Irish Boy 29. —ITEM: The New Grand Opera House is progressing rapidly and will be a model edifice when fully completed which will be in a short time.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): George Wilson's Minstrels packed the house 25 and a very clever and pleasing programme was rendered. Mr. Wilson is a great favorite here. John Merklin, with the co. who goes by the name of James Howe is a Council Bluffs boy. His many friends gave him hearty welcome when he made his appearance on the stage. Captain Arnold presented Hans the Bootman to a fair-sized audience 25. The play was well received.

OKLAHOMA.—MASONIC OPERA HOUSE (G. N. Beechler, manager): Ferguson and Mack in McCarthy's Mishaps Nov. 25; drew a large audience, which was immensely pleased. Chip o' the Old Block 25; Keep it Dark 25.

PONTIAC.—PONTIAC OPERA HOUSE (H. G. House, E. Alton, manager): Chip o' the Old Block Nov. 26 to a fair house, notwithstanding the rain and snow.

KEOKUK.—KEOKUK OPERA HOUSE (William Weissman, manager): A Chip o' the Old Block to light business Nov. 27. The Ludwig Concert co. 25 to all the house would hold. Keep it Dark 25 and Casey's Troubles 25.

SHILOH CITY.—PEAVY GRAND OPERA HOUSE (W. L. Buchman, manager): Very large audiences enjoyed The Old Homestead, presented by Duncan Thompson's co. Nov. 22, 23 and matinee. Archie Boyd deserves all the praise that has been accorded him and the balance of the co. give him excellent support. George Wilson's Minstrels gave a satisfactory performance 25; to a well-filled house. Victoria Voices 25, 26 —ACADEMY OF MUSIC (W. S. Collier, manager): Clair Pate co. opened a week's engagement 25 to a crowded house. Business has continued good so far. They have already presented A Night of Lynwood and A Wonderful Woman (Dad's Girl). Rosco and Swift's U. T. C. co. 6, 7. —ITEM: Bert Mann, doorman at the Peavey, has returned from an extended trip to the interior of the State. —Several of The Old Homestead people have relatives here. Mrs. Luddington's father came down from Yankton to see her act. He is a minister, and it was the first time he ever attended a theatre.

LE MARS.—LE MARS OPERA HOUSE (T. H. Andrews, manager): George Wilson's Minstrels to a good house Nov. 25.

MAZON CITY.—PARKER'S OPERA HOUSE (H. G. and A. T. Parker, managers): Braving the World Nov. 25; fair business.

PORT DODGE.—PEASLER OPERA HOUSE (Guy Rankin, manager): Little Nugget to moderate business Nov. 25. —ITEM: Casey's Troubles 25.

CEDAR RAPIDS.—GARRETTSON'S OPERA HOUSE (F. A. Simmons, manager): McCarthy's Mishaps pleased a fair-sized audience Nov. 25. The co. is good throughout. The largest house of the season witnessed the production of the new opera, Postman, by H. S. Wilson. Mention must be made of Miss Mahala Dutton whose rich and full contralto voice and piety of manner have often been equalled on our stage. The Silver King Thanksgiving afternoon and evening.

NEWTON.—LISTER'S OPERA HOUSE (Arthur J. Wright, manager): Mama co. came Nov. 25 on a day's bill to a fair house, giving satisfaction.

ST. CLOUD.—PARKER'S OPERA HOUSE (H. G. and A. T. Parker, managers): Braving the World Nov. 25; fair business.

PORT DODGE.—PEASLER OPERA HOUSE (Guy Rankin, manager): Little Nugget to moderate business Nov. 25. —ITEM: Mama co. has canceled all Pacific coast dates and is going East.

MONROVIA.—TURNEY OPERA HOUSE (Barney Schmidt, manager): Daniel S. Goodrich to a good house Nov. 25. Eunice Goodrich co. opened 25 for a week to a crowded house. Casey's Troubles 25; Joseph Murphy 25.

DESS MICHIGAN.—GRAND OPERA HOUSE (W. W. Moore, manager): Charles Arnold in Hans the Bootman drew a light house 25. The play and co. was excellent and ought to have had a packed house.

George Wilson's Minstrels 25, E. H. McCoy's Silver King 25; Irish Hearts of Old 4, 5. McCabe and Young's Minstrels 7. —POSTER'S OPERA HOUSE (William Foster, manager): McCarthy's Mishaps drew well and gave splendid satisfaction Nov. 25. Little Nugget had a light house 25. Co. good.

Pearl of Pekin drew a large house in the evening and had a good matinee 25. Louis Harrison was the centre of attraction and pleased all.

GERBERICH'S OPERA HOUSE (A. H. Dexter, manager): The Bell of Hausemer Nov. 25, 26 to good business. Edwin Arden opened in Barred Out to a large audience 25. The house was closed 26 on account of the big fire, and the audience the following night was very light. Rehearsal co. opened in The Surprise of Divorce Thanksgiving day. The matinee was abandoned. A large audience was present at

Boston, Providence and Philadelphia theatres. Any further aid will be freely given.

B. F. KEITH, Boston Bijou Theatre.

Eugene Tompkins has offered the use of the Boston Theatre for a benefit.—Edwin Arden was here during the progress of the Lenox fire last year.—The proprietor of a dime museum, temporarily located here to catch the out-of-town people who are flocking in, was shot and killed at while attempting the extremely hazardous feat of catching bullets in his teeth.

**SOUTH FRAMINGHAM.**—**ELSWOOD OPERA HOUSE** (Edward E. Mardon, manager): Harry Le Marr in Widow Bedot pleased a fair-sized audience Nov. 25. Support indifferent.

**NEWBURYPORT.**—**CITY HALL** (George H. Stevens, agent): J. B. Polk in *The Silent Partner* Nov. 21 to a light house, owing to unpropitious weather. Excellent co.

**NORTH ADAMS.**—**WILSON OPERA HOUSE** (F. E. Swift, manager): Uncle Hiram co. to a big house Nov. 27. Aaron Woodhill and Louise Arnot were very good.

**NEW BEDFORD.**—**OPERA HOUSE** (W. W. Cross, manager): Floy Crowell week of Nov. 21; good houses. Gaiety Burlesque co. 25; fair house; poor co. Maritana Opera co. 26; large house. Mora 9 week.—**LIBERTY THEATRE** (W. W. White, manager): Frost and Fanshaw's Comedy co. 25, week; fair houses.

**NORTHAMPTON.**—**NORTHAMPTON OPERA HOUSE** (William H. Todd, manager): John A. Stevens in *Wife for Wife* to small business Nov. 22. Charles T. Ellis in *Casper the Vodier* 25 had a fair house. His singing took the house by storm, and he received several encores after each song. Co. I. Minstrels (local) 26; Uncle Hiram 2; One of the Bravest 7; J. Alvin Sawtelle Comedy co. week of 9.

**PLYMOUTH.**—**DAVIS' OPERA HOUSE** (Stuart and Robbins, managers): Charles T. Ellis in *Casper the Vodier* 4.

**HAVERHILL.**—**ACADEMY OF MUSIC** (James P. West, manager): Bells of Haslemere Nov. 21 to a good-sized audience. The co. is a strong one and the scenery is fine. One of the Bravest 23; Jefferson Florence co. 25.

**SPRINGFIELD.**—**GILMORE'S OPERA HOUSE** (W. I. Lemoir, manager): *Shadows of a Great City* Nov. 26 drew a crowded house. Annie Ward Tiffany made a decided hit as Biddy Ronan, and Mr. Edeson as Jim Farren was very satisfactory. The Shanty Queen, with Frankie Kembel in the title role, 27, 28 had small houses, but gave fair satisfaction.—**CITY HALL**: Otto Hengster, under Mescal Abbey and Grau, accompanied by the Mendesians' Quintette Club of Boston, and Mrs. Pemberton Hincks, gave a satisfactory performance to a small audience 25.

**ADAMS.**—**TOWN HALL** (E. R. Karner, manager): John A. Stevens' Wife for Wife on Nov. 23 to a full house. Performance gave entire satisfaction. The Luciers, booked for 28, failed to meet the date. Dr. McGlynn lectures 3.

**LOWELL.**—**OPERA HOUSE** (John F. Coggrove, manager): Mason Mitchell's Fugitive Nov. 22, 23 had only fair houses. Lois Arnold as the Eton boy made a great hit. John A. Stevens 25, 26; medium business. Bells of Haslemere 27, 28 drew big and audience. Edwin Arden 5.—**MUSIC HALL** (A. V. Partridge, proprietor): Capers was the Thanksgiving attraction; large house. Floy Crowell 2, week.

**AMESBURY.**—**AMESBURY OPERA HOUSE** (A. C. Arthur, manager): J. B. Polk in *The Silent Partner* Nov. 13 to a small but appreciative audience. The co. received a curtain call after every act. Bells of Haslemere 26.

**PITCHBURG.**—**WHITNEY'S OPERA HOUSE** (C. H. Dunn, manager): Stanley Macy in C. O. D. to a fair sized audience Nov. 22. James A. Herne in *Drifting Apart* 26 had a good house. This co. is first-class and give an excellent entertainment. Barred Out 3; One of the Bravest 10.

**FALL RIVER.**—**ACADEMY OF MUSIC** (William J. Wiley, manager): Haverly-Cleveland Minstrels packed the house Nov. 22 and more than satisfied the large audience. Receipts \$1,000. The California Opera co. gave Sad Pasha to a rather limited audience 23. Boston Symphony Orchestra 25 gave a good concert to a large house. The Gaiety Burlesque drew poorly 26. Duncan B. Harrison Thanksgiving day in *The Paymaster* to fair matines and packed house in the evening.

**MILFORD.**—**MUSIC HALL** (H. E. Morgan, manager): Louisa Baldwin Concert co. Nov. 26 to a fair house. One of the Bravest 15.

**CHELSEA.**—**ACADEMY OF MUSIC** (James B. Field, manager): The Bells of Haslemere was presented to a fair but appreciative audience Nov. 25. Mr. and Mrs. Katherine Herne, with their excellent co. in *Drifting Apart*, gave two performances 26 to good houses. Edwin Arden in *Barred Out* 30.—ITEM: Your correspondent had the pleasure of hearing to-day that an old professional friend, Walter S. Moss, was presented at Roanoke, Va., with a handsome gold-headed cane by Mr. Charles Mortimer, manager of *Only a Farmer's Daughter*. Mr. Moss is manager of *We, Us & Co.*

**WALTHAM.**—**MUSIC HALL** (W. D. Bradstreet, manager): J. B. Polk in *The Silent Partner* Nov. 22 played to fair business. J. A. Herne presented *Drifting Apart* 25, and gave a thoroughly enjoyable performance. The Emmet Literary Association (local) presented J. F. Murphy's *Shamrock and Rose* 26 in a very creditable manner. Arthur Rehan's superb co. in that excellent comedy, *Surprises of Divorce*, played a return date 27, but owing to the prevalent bad weather, they did not have a full house.

**TAUNTON.**—**MUSIC HALL** (A. B. White, proprietor): Floy Crowell week of Nov. 25 to good business. Thanksgiving night there was the largest audience ever in the house and over one hundred persons were turned away.

**BROCKTON.**—**CITY THEATRE** (W. W. Cross, manager): Mora had a large house to witness Fatty Polly Nov. 22. The next night she presented *Once Upon a Time* to a packed house, turning people away. The star gave entire satisfaction and has a good co. in support. Bartholomew's Equine Paradox has done a good business, considering the weather 25-26.

**MURRAY HALL** (Allen F. Packard, manager): The Murray Dramatic Club presented *Caste* very creditably matinee and evening 28.

#### MICHIGAN.

**DETROIT.**—**MISNER'S GRAND THEATRE** (C. A. Shaw, manager): Harry Lacy in *The Still Alarm* week closing Nov. 20 to immense business. The week of 21 is divided between the Arabian nights and Eddie Ellis.—**DETROIT OPERA HOUSE** (C. J. Whittier, manager): W. H. Powers' co., including Carroll Johnson, gave eight performances of *The Fairies* well to generally excellent business, especially Thanksgiving, when there was an overflowing house. Mr. Johnson is to be congratulated on the success he has made on the stage, and bids fair to become as popular as any of the famous Irish comedians of the present day. Rhia week of 2.—**WHITEHORN'S GRAND OPERA HOUSE** (C. A. Garwood, manager): Duly's *Upside Down* was as the bills put it "a howling success" and an enormous business was done. The Two Johns week of 2.—ITEM: Mrs. Scott-Siddeons gave readings, poetical and dramatic on Thanksgiving afternoon at the Detroit to a fair and select audience. Mr. Locke Richardson gave two readings before large and cultivated audiences at Philharmonic Hall to the entire satisfaction of all.

**LANSING.**—**OPERA HOUSE** (M. J. Buck, manager): Fat Men's Club gave a splendid entertainment to a large house Nov. 22. Rhia played to a crowded house 23 in Josephine.

**YPSILANTI.**—**OPERA HOUSE** (Dr. Draper, manager): Atkinson Comedy co. Nov. 25, good house. Rhia 26.

**JACKSON.**—**HIBBARD OPERA HOUSE** (James Green, manager): Brady's After Dark co. Nov. 22; large house, good satisfaction. Rhia and her excellent co. presented Josephine to a large and appreciative audience 25. The Ruling Passion to light business 26.

**ANN ARBOR.**—**OPERA HOUSE** (A. J. Sawyer, manager): Stewart's Fat Men's Club Nov. 21 to a large house. Held by the Enemy did medium business 23. Pearl Melville is playing to good houses at popular prices.

**BATTLE CREEK.**—**HAMBLIN'S OPERA HOUSE** (F. R. Smith, manager): Rhia in *Josephine Empress of the French* Nov. 26 to a good house.

**MINNESOTA.**—**ST. CLOUD OPERA HOUSE** (E. T. Davies, manager): Frederick Bock's *Blizzard* co.

played to fair business Nov. 25. This piece is a dramatization of "Mr. Potter of Texas," and will no doubt make a clever attraction after it has received the polish of a few weeks' representation; Bock and wife are good; support very weak. The Ole Olson co. turned away people 25. The orchestra were compelled to take positions in the wings, and the audience filled every available space.

**RED WING.**—**OPERA HOUSE** (George Wilkinson, manager): The Wilson Theatre co., at popular prices week of Nov. 24, produced *Queens, Esmeralda, Danites, Ten Nights in a Bar-room, Passion's Slave, Streets of New York and Two Orphans*, to full houses.

**STILLWATER.**—**GRAND OPERA HOUSE** (E. W. Duran, manager): Denman Thompson's co. in *The Old Homestead* Nov. 21, gave an excellent performance to very good house. Archie Boyd, as Joshua Whitcomb, gave faithful personation of the old farmer; co. very well balanced, and singing by double quartette fine. *Spider and Fly* 25; to a full house. The singing of Jessie Cleveland and Hilda Thomas was very fine. Sam S. Ryan, as McGinty, was very clever. Ed. Schnitz Edwards did some good German character work; chorus well voiced and drilled.

**IRVING.**—James R. Adams of *The Spider and Fly* co. will join his brother, George H., next season, when they will do strictly pantomime work.—Ed. Schnitz Edwards, having closed with King Cole II, co., joined *The Spider and Fly* here.

**MINNEAPOLIS.**—**GRAND OPERA HOUSE** (J. P. Conklin, manager): Herrmann, the magician, packed the house Nov. 25. The audience was largely composed of S. H. Friedlander's friends, whose benefit was announced for that evening. Mr. Herrmann gives a very interesting performance. His "Creation" is an exceptionally clever illusion.—**HAROLD'S HENRY 12 AVENUE THEATRE** (G. H. Broadhurst, manager): The Conried Opera co. in *The King's Fool* played to excellent business 25. The co. does not compare favorably with that of last year. Della Fox is the same charming soubrette as of yore, and made a decided hit in her song, "My Love is Fair Columbia." Helen Bartram's *Prince Julius* deserves special commendation; admirable stage settings.—**BIJOU OPERA HOUSE** (Jacob Litt, manager): Harbor Lights opened a week's engagement 25; to a large house. The co. is a strong one. Gail Forrest as Dora Vane, did some clever acting. O. H. Barry as Lieutenant K. I. Giley, and Ogden Stevens as Nicholas were strong in their respective parts. Elaborate scenery.

**ST. PAUL.**—**NEWMARKET THEATRE** (L. X. Scott, manager): Col. Foster's Boston Ideal Opera co. presented an attractive repertoire week of Nov. 25 to large and brilliant audiences. *The Burglar* 24; Frank Daniels and Jessie Samson in *Little Puck* 25.—**HARRIS' THEATRE** (Walter Dean, manager): Mrs. George S. Knight and her excellent co. drew good houses week of 25, presenting *My Lord in Livery, Beauty and the Hoop* 26; in a pleasing and attractive manner. Mrs. Knight is a conscientious and a painstaking artiste, a comedienne that ever remains pleasing and attractive in her work. Charles W. Knight's impersonation of the conventional servant is decidedly original and humorous. Jessie Eddy does good work and the co. give a very satisfactory performance.—**OLYMPIC THEATRE** (W. J. Wells, manager): A laughable comedy, entitled *The New Judge*, was produced by the regular co. and drew well week of 25.—**HYENEAL**: Manager Walter P. Dean, of *Harris' Theatre*, was married to Miss Anna Fink, of this city, 25. Good wishes attend them.

#### MISSOURI.

**MEACON.**—**JOHNSON OPERA HOUSE** (Thomas Johnson, manager): The Postage Stamp co. played a Social Session to a splendid house Nov. 22. General satisfaction. Thomas Garrick in *Virginia 3, Beach and Bowers Minstrels* 6; Little Nugget 11. Jessie Calef in *An American Princess* 17.

**HANNIBAL.**—**PARK OPERA HOUSE** (Watson and Price, managers): Verona Jarbeau delighted a big house with *Starlight* Nov. 21. The Burglar played to big business 25.

**MEXICO.**—**FERRIS GRAND OPERA HOUSE** (G. D. Ferris, manager): Ulric Akerstrom Nov. 22 in *Annette the Dancing Girl* gave entire satisfaction to a medium house. John Dillon 25 in *Wanted the Earth* to a fair house. Sutton's *Double Uncle Toms* 28.

**COLUMBIA.**—**HADEN OPERA HOUSE** (J. E. Crumbaugh, manager): Ulric Akerstrom Nov. 23 in *Annette the Dancing Girl*, gave an excellent entertainment to the largest and best pleased audience of the season. John Dillon 26, 27.

**ST. JOSEPH.**—**TOOTLE'S OPERA HOUSE** (L. M. Crawford, manager): Emma Abbott's engagement Nov. 19, drew, perhaps, the most money since the season opened. Wilson's Minstrels 20 gave a good performance to fair business. The Burglar was in all respects the most thoroughly artistic performance of the season. A strong co. all round. Ada Gray opened 25 in *East Lynne* to a fair house.—**GRAND OPERA HOUSE**: Beach and Bowers Minstrels drew fairly well 22-24. Mattie Vickers 25.

**SEDLAIA.**—**OPERA HOUSE** (H. W. Wood, manager): A Social Session by the Postage Stamp co. drew a large house Nov. 23. Ulric Akerstrom met with a good reception in *Annette, the Dancing Girl*, 27, and Thanksgiving 28, and Renah, the *Gypsy's Daughter* 29. Pete Baker in *Chris* and Lena came 30. *Noble Outcast* 3, 4. Little Nugget 7. Payton's Comedy co. 9 week.—**NEW STANDARD** (Cox and Bird, manager): This resort is meeting with encouragement. New faces this week are Lena Rivers and Frank Swain in sketches. Gertie Seaman, serio-comic, and Duval, contortionist.

**ROCHESTER.**—**LYCEUM THEATRE** (John R. Pierce, manager): Jim the Penman, as presented by F. F. Palmer's fine co. Nov. 25-27, attracted good houses. The Charles A. Stevenson co. in *Boodles' Baby* filled the house 28 and did fairly well at the Jefferson-Florence Comedy co. in *The Rival*.  
A large house 29. Helen Barry 29.—**ACADEMY** (H. R. Jacobs, manager): The Vardi Sisters' excellent vaudeville co. appeared the past week to S. R. O. This troupe is far above the average. In the Banks week of 2.—**GRAND OPERA HOUSE** (F. J. McCall, manager): The Luciers' Variety comb. had appreciative houses last week. Frank I. Flynn's week of 2.—ITEMS: The Bijou Theatre, which has proved to be a Jonah to several managers, will be known no more among the places of amusement in our city as it has been sold and will be turned into an apartment house.—Frank Edwards, the genial press agent of the Academy, has his cosy little office walls decorated with many reminiscences of the past. Among the latest additions to his collection are two engravings of more than ordinary interest. One is a view of the Battery, New York, the other a view of Park Row with the inn known as the "Sack and Buskin" in the foreground. These two pictures were drawn by C. Burton, engraved by W. D. Smith expressly for the New York Mirror in 1850. They show the evidence of their age by their faded edges and they are highly prized.

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**ROCHESTER.**—**LYCEUM THEATRE** (George Lea, manager): Haverly-Cleveland Minstrels Nov. 22 to a packed house. The co. gave entire satisfaction. Pat Rooney in *Pat's Wardrobe* 27 to a light audience which was only partially pleased. Mr. Rooney's songs and the quartette singing were satisfactory but the supporting co. was weak.

**CANASTOTA.**—**BRUCE OPERA HOUSE** (Bell and Sault, manager): Pat Malone's Irish Comedy co. Nov. 20 to a good house.

**MEDINA.**—**BENT'S OPERA HOUSE** (M. J. Martene, manager): J. C. Lewis co. in *Si Plunkard* Nov. 18 to fair-sized audience. Play and co. very poor. During one of the acts the actor rushes on the stage and exclaims, "I have lost my way in the jungle." The audience looked for the jungle but saw only a street scene with the Trinity church spire looming up in the distance. It would not have been so awkward were it not that a jungle scene goes with the contract for this house and only needed shifting.

**ANDERSON-DOANE CO.** in *A Great Scheme* 25; Edgar Milne co. in *Prudence Rudd and Old Tom's Ward* 25.—ITEM: Mr. R. E. Hawkins is now advance business manager of the Great Scheme co.

**GOUVERNEUR.**—**OPERA HOUSE** (L. T. Sterling, manager): Kelling Concert co. to a select audience Nov. 19. Co. good and gave entire satisfaction.

**ROME.**—**NEW OPERA HOUSE** (W. H. Prisbly, manager): Bootes' Baby to fair business Nov. 22. Carleton Opera co. 4.—**SINK'S OPERA HOUSE** (W. T. Sink, manager): Zelie Tibury co. 25-27 to light houses.

house Nov. 21 in *A Gold Mine*. Kate Castleton in *A Paper Doll* gave a very unsatisfactory performance to a very poor house. *Pack and Purse*man's *Daniel Boone* did fairly well 21; *Mankind* 22 to fair business. *Joseph Murphy* in *Shawn Rhue* and *Kerry Gow* Thanksgiving afternoon and evening to large audiences. —**BLACK'S OPERA HOUSE** (Sam'l Waldman, manager): *Hanlon's Fantasma* Nov. 25, 26, to the largest houses of the season. Everyone more than pleased. —*J. Z. Little's World* co. 27 to a fair house. *Deserved better.*

**HANTICORE** —**BROADWAY HALL** (F. P. Crotzer, manager): *Silver King* co. played to a fair house Nov. 27 and gave a good performance. They would have drawn a better house had not the weather been stormy. —*Thrown Upon the World* 4.

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**WILLIAMSPORT** —**ACADEMY OF MUSIC** (Wm. G. Elliott, proprietor): *Irish National Concert* on Nov. 25 to a small but appreciative audience. Captain Swift 26 to a fair-sized and well-pleased audience. *The Hanlon's Fantasma* 27, 28, three performances, to good business and enthusiastic audiences.

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**PITTSBURGH** —**MUSIC HALL** (W. D. Evans, manager): *Beacon Lights* to a fair house Nov. 25. A *Legal Wrong*, matinee and evening performances, to good business 26. *Passion's Slave* 27; *Hardie-Von Leer* 28; *Robert Mantell* 29.

**MEADVILLE** —**ACADEMY OF MUSIC** (E. A. Homestead, manager): *Beacon Lights* drew lightly Nov. 21 and played to a small house. *Little's World* 26 fared much better and pleased a packed house. *Conrad the Corsair*, billed for 27, canceled on account of poor business.

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**BETHLEHEM** —**OPERA HOUSE** (L. P. Walters, manager): *Madame Frye's Concert* co. to very slim business Nov. 26; deserved better. Our German Ward Nov. 30; *On the Frontier* 2. —*L. P. Walters*, manager of the *Opera House*, *Bethlehem*, Pa., has sold out his interest in the *Lehigh Theatre* to his partner, A. L. Smokyke. —*L. P. Walters* will devote all of his time to the *Opera House*.

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**PROVIDENCE** —**PROVIDENCE OPERA HOUSE** (Robert Morrow, manager): *Rose Coghill* supported by a splendid co. drew large audiences week closing Nov. 30. At the matinee Thanksgiving Day, the house was packed. —*The Evileen* week of 2. —**THE GARTHY OPERA HOUSE** (R. F. Keith, manager): One of the bravest made a big hit, week closing 30. On Thanksgiving Day there was not a seat to be had for either performance at the opening of the doors, every seat having been sold in advance. —*A. Stevens* week of 2.

**NEWPORT** —**NEWPORT OPERA HOUSE** (H. Bull, manager and proprietor): *E. P. Sullivan* and co. in repertoire began week of Nov. 25 to fair business but increased to a big house with *Imagor* 28. They gave general satisfaction. —*ELEX*: The second social session of *Newport Lodge of Elks* was held 21. Mr. Sullivan and his co. were in attendance and Elks who have been present at social sessions over the States say that *Newport Lodge* is equal to any. This speaks volumes for the success of *Lodge* 10.

**SOUTH CAROLINA**.

**CHARLESTON** —**ACADEMY OF MUSIC** (W. T. Keogh, manager): *Cal Wagner's Minstrels*, minus *Happy Cal*, in a chequered bill, to a fair house Nov. 25. *Lost in London* played to a large house 27. Margaret Mather presented *Lady of Lyons* and *Romeo and Juliet* to a select and appreciative audience 28 and matinee. —**GRAND OPERA HOUSE** (J. P. O'Neill, manager): *Murray and Murphy* played to fair business 29. *Little Miss Melrose* of this co. deserves special mention. —**ITEM**: The new front of the *Grand* is nearing completion. —Over 1,000 tickets were sold at the *Bell-Ellis* Saturday matinee.

**TENNESSEE**.

**MEMPHIS** —**MEMPHIS THEATRE** (Ellis Loubrum, manager): *Thomas W. Keene* and co. to good business Nov. 22-23. *His Richard*, Saturday night, drew the largest house of the engagement; every seat sold. *The Wife* co. opened 25 for the week. The co. and play excellent. —*Emma Abbott* week of 2. —**ITEM**: *Sam' Talbot* of *The Wife* co. in a Nashville toy and drapery his friends will give him quite a reception. —*George Loosin* is here all the week. He speaks in the highest terms of the *Abbott* co. The advance sale opens 26 and a line of ticket buyers was formed in front of the theatre 26, notwithstanding it has been raining for two days. —*A. Stevens* week of 2.

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**CHARLOTTESVILLE** —**LEVY'S OPERA HOUSE** (Perry and Sibley, managers): *Boston Symphony* *Orchestral Club* to a fair sized but appreciative audience 27; excellent entertainment.

**CHILLICOTHE** —**MASONIC OPERA HOUSE** (E. Keuffman, manager): Two Old Croonies played to standing room only Nov. 25. The *Fakir* played to and pleased a fair audience 26. *The Daniel Boone* co. played to a fair-sized audience 27. *Barlow Brothers* Minstrels matinee and evening 28. *James O'Neill* 2.

**PENNSYLVANIA**.

**MURKIN** —**SHAW'S OPERA HOUSE** (W. H. Southern, manager): *Minnie Milne* to a good house Nov. 21. *Minnie Milne* would create a good impression with a better play, more brevity and less ranting.

**CONNELLYVILLE** —**NEWTON'S OPERA HOUSE** (Charles P. Hood, lesser and manager): *The Rinkart Opera* co. played to crowded houses Nov. 28-29. *Kelly's Expectations* 25; *Charles Bowser* in *Check* 26. —*J. Quigley*, formerly of *Johnson and Sibley's Minstrels*, has joined the *Rinkart* Opera co.

**ALTOONA** —**ELEVENTH AVENUE OPERA HOUSE** (H. D. Griswold, manager): *Charles Bowser* in *Check* Nov. 26; fair house. Turned Up, Nov. 27 to a packed house.

**JOHNSONTOWN** —**PARKS' OPERA HOUSE** (McGinn and Flynn, managers): *Kindergarten*, despite a stormy night, packed the house and turned people away Nov. 24. The performance was good and gave general satisfaction. The *Fakir* 25; *A Legal Wreck*; *Stinson's Uncle Tom's Cabin* 26; *Boston Blue* 27.

**SHILOH** —**PARK OPERA HOUSE** (J. L. Kerr, manager): *Hyde's Specialty* co. gave a good variety bill to a large house Nov. 25. *Albionite Burlesque* co. had a packed house 26.

**TOWANDA** —**HALL'S OPERA HOUSE** (C. T. Kirby, manager): *Stinson's Uncle Tom's Cabin* co. played to a packed house and gave a satisfactory performance Nov. 25. *Till Family* booked for Dec. 4.

**WYKESPORT** —**WHITE'S OPERA HOUSE** (A. W. Van Andra, manager): *Two Barneys* played to average business Nov. 25. *Williams-Kelly's Expectations* to light business 26. *Charles Erin Verner as Gleeson O'Brien* pleased well filled houses afternoon and evening 27.

**BRADFORD** —**WAGNER OPERA HOUSE** (Wagner and Sois, managers): *Hanlon's Fantasma*, with splendid scenic effects, drew large houses Nov. 22, 23. *Hyde's Specialty* co. gave a good vaudeville entertainment to a small house 25. A *Legal Wreck*.

**ALLENTOWN** —**MUSIC HALL** (A. S. Grim, manager): Our German Ward co. acceptably presented Nov. 23 to medium business. *Alfred Weinstman as Toney* was good. A feature of the entertainment is the excellent music furnished by the *Hannover Orchestra*. The *Gorman's Minstrels* drew a good-sized house 25. They give an excellent entertainment. A *Charles Gruen* was presented twice on Thanksgiving Day. The matinee was slightly attended, but the evening performance was witnessed by a full house. The audience appeared to be well informed.

**GRASSICK** —**G. A. R. OPERA HOUSE** (John P. O'Brien, manager): *George Lauri and Marietta Nash*; both prime favorites here, appeared in *Turned Up* Nov. 26, to a large and enthusiastic audience. Mr. Lauri as *Caraway* home is intensely funny and

the co. throughout is excellent. *Tarnhill's Struck Gas* co. 25, 26, to big business, giving good satisfaction. The *Irish National Concert* co. 27 gave a rare musical treat to a very small house, owing, doubtless, to the extremely inclement weather.

**WARREN** —**LIBRARY HALL** (W. A. Alexander, manager): *Hanlon's Fantasma* Nov. 25, 26, to the largest houses of the season. Everyone more than pleased. —*J. Z. Little's World* co. 27 to a fair house. Deserved better.

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**PETERSBURG** —**ACADEMY OF MUSIC**: *Pinafore* was presented by home talent Nov. 21 to fair business. —**ITEM**: *Charles T. Ellis*, supported by an excellent co

## DATES AHEAD.

Managers and Agents of traveling companies will find us by sending their dates, mailing them in time to reach us Saturday.

## DRAMATIC COMPANIES.

ANDERSON'S CO.: Macon, Ga., Dec. 4. Assumption 6, Taylorville 2. AROUND THE WORLD IN EIGHTY DAYS CO.: Boise City, Ore., Dec. 4, 5. Pocatello 7, Salt Lake City 8-10. ALONE IN LONDON CO.: Brooklyn, N. Y., Dec. 2-week. ANTIQUE CO.: San Francisco Nov. 25—four weeks; Los Angeles, Dec. 9—week. AIDEN BENEDICT: Chattanooga, Tenn., Dec. 4, Rome, Ga., 5, Talladega, Ala., 6, Marion 7, Anderson 8, Augusta, Ga., 10, Columbus, S. C., 12. AFTER DARK CO.: Findlay, O., Dec. 5. Youngstown 6, Beaver Falls, Pa., 7. ADA GRAY CO.: Milwaukee Dec. 2—week. A LEGAL WRONG CO.: N. Y. City, Dec. 2—week. ANNIE PIXLEY CO.: Boston Nov. 25—four weeks. ANDREWS DRAMATIC CO.: Rawlins, Wyo., Dec. 2—week; Rock Springs 9—week; Evanston 16—week. AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite. A BUNCH OF KEYS (Western) CO.: Junction City, Kas., Dec. 4, Manhattan 5, Lawrence 6, Ottawa 7, Emporia 9, Newton 10, Valparaiso 11, Winfield 12, Arkansas City 13, Wellington 14, Wichita 15, Hutchinson 16, Lombard 16, Dodge City 17, Garden City, 18, Colorado City 21, Dodge 23. ADAMS DRAMATIC CO.: Meriden, Ct., Dec. 2—week; Holyoke, Mass., 3—week. ABRAHAM NIGHTS CO.: Detroit, Mich., Dec. 4, Ann Arbor 5, Defiance, O., 6, Tiffin 7. A. M. PARKER'S CO.: Cleveland, O., Dec. 2—week. ADOLE PROST CO.: Bennington, Vt., Dec. 2—week. A BUNCH OF KEYS (Eastern) CO.: Philadelphia Dec. 2—week.

A NIGHT OFF CO.: Columbus, La., Dec. 5, Galveston 6, 7, Houston, Tex., 9, 10, San Antonio 11, 12, Austin 13, 14. ADOPT-A-BOY CO.: Harlem, N. Y., Dec. 2—week. BON-TON THEATRE CO.: Macon City, Ga., Dec. 5. BARE HIT CO.: Marinette, Wis., Dec. 4, Menominee, Mich., 5, Appleton, Wis., 6, 7. BOOTH-MODJESKA CO.: New York City, Nov. 4—Dec. 7. BLUE AND THE GRAY CO.: Montreal, Dec. 2—week; Toronto 9—week; Buffalo 16—week. BRAH MONKEY CO.: New York City, Dec. 2—twelve weeks.

BELLS OF HAZELMERE CO.: Attleboro, Mass., Dec. 4, Fall River 5, New Bedford 6, Brockton 7. BARRY-FAY CO.: New York City, Sept. 2—indefinite. BLUEBEARD, JR. CO.: Pittsburgh, Pa., Dec. 2—week; Cleveland 9—week.

BURGLAR CO.: St. Paul, Minn., Dec. 2—week; Minneapolis 9—week; Duluth 16—week.

BEACON LIGHTS CO.: Pittsburgh, Dec. 2—week; Cincinnati 9—week.

BROOMMAKER CO.: Xenia, O., Dec. 4, Chillicothe 5, Circleville 6, Mt. Vernon 7, Coshocton 9, Zanesville 10, Cambridge 11, Lancaster 12, Washington, C. H., 13, Lebanon 14, Cincinnati 16—week.

CITY DIRECTORY CO.: St. Louis, Mo., Dec. 2—week; Kansas City 9—week.

CAPTAIN SWIFT CO.: Baltimore, Dec. 2—week; Toronto, Ont., 9-11; Hamilton 12, London 13, Port Huron 14, Chicago 15—week.

CLARA MORRIS CO.: Brooklyn Dec. 2—week.

CHARLES WYNDHAM: N. Y. City Nov. 4—indefinite.

CORA VAN TASSEL CO.: New Orleans, Dec. 2—week.

CHIP' O' THE OLD BLOCK CO.: Kansas City, Mo., Dec. 2—week; Nebraska City, Neb., 9, Council Bluffs, Ia., 10, Sioux City 11, Fremont, Neb., 12, Lincoln 13-14, Beatrice 15.

CASPER THE YODLER CO.: Plymouth, Mass., Dec. 4, Norwich, Ct., 5, Mystic 6, Middletown 7, Paterson, N. J., 9—week.

CHARLES E. VERNER CO.: East Liverpool, O., Dec. 4, Bellair 5, Steubenville 6, Uhrichsville 7, Columbus 9—week.

CHARLES A. GARNIER CO.: Athens, Ga., Dec. 4, Augusta 5, Savannah 6, 7, Charleston, S. C., 9, 10, Columbia 11, Charlotte, N. C., 12, Danville, Va., 13, 14, Lynchburg 15, Roanoke 16, 17, Richmond 18, CHARLOTTE THOMPSON CO.: Spokane Falls, Wash., Dec. 4, Sprague 5, Tacoma 6, Ellensburg 7.

C. O. D. CO.: Turners Falls, Mass., Dec. 4, Chicopee 5, Chicopee Falls 6, No. Adams 7.

CLEAN SWEEP CO.: Syracuse, N. Y., Dec. 2—4, Utica, 7, Buffalo 9—week.

COLD DAY (Western) CO.: Port Huron, Mich., Dec. 4, Lapeer 5, St. Louis 6, Big Rapids 7, Manistee 9, Ludington 10, Reed City 11, Holland 12, Charlotte 13, Kalamazoo 14, Cold Water 15.

COLD DAY CO.: Marion Ind., Dec. 6, Wahash 7, Huntington 9, Paulding 9, 10, Defiance 11, Wapakoneta 12.

CASEY'S TROUBLES CO.: Burlington, Ia., Dec. 4, Washington 5, Davenport 6, Muscatine 7.

CORA TANNER CO.: New York City Dec. 2—week.

DENMAN THOMPSON: N. Y. City—indefinite.

DANIEL BOONE CO.: Cincinnati Dec. 2—week.

CHICAGO COMEDY CO.: Des Moines Ia., Dec. 2—week.

CLAIR PATTER CO.: Des Moines Ia., Dec. 9—week.

DELMORE'S CO.: Shenandoah, Pa., Dec. 2—week.

DARK SECRET CO.: Newark, N. J., Dec. 2—week.

DRIFTING APART CO.: Boston, Dec. 2—week.

DEAR IRISH BOY CO.: Green Bay, Wis., Dec. 4, Kaukauna 5, Waukesha 6, Waterford 7.

DAN'L SULLY CO.: Cleveland, O., Dec. 2—week; Pittsburgh, Pa., 9—week.

ELY STOCK CO.: Dahlonega, Ga., Dec. 2—week.

EDWIN AIDEN CO.: Providence, R. I., Dec. 2—week; Brooklyn 9—week; Albany 16-18, Cohoes 19, Saratoga 21, Schenectady 22.

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EFFIE ELLISER CO.: Sandusky, O., Dec. 4, Detroit 5-7.

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EXILES CO.: Providence, R. I., Dec. 2—week.

E. H. SOUTHERN: Philadelphia, Nov. 25—two weeks; Baltimore, Dec. 9—week; Washington, D. C., 16—week.

ENNA WELLS' CO.: Waterloo, Can., Dec. 4, Granby 5.

EVANGELINE CO.: Altoona, Pa., Dec. 4, Harrisburg 5, Richmond 6-7.

EDWARD P. SULLIVAN CO.: Nashua, N. H., Dec. 2—week; Concord 9—week; Meriden, Ct., 16—week.

FRANKIE JONES CO.: Jacksonville, Ill., Dec. 2-4, Springfield 5-7, Canton, O., 9-11, Champaign 11, 12-14, Bloomington 15-16, Peoria 17-19, La Salle 20-22, Ottawa 26-28, Kankakee 29-31.

FANTASMA (R.) CO.: Shamokin, Pa., Dec. 4-5, Binghamton, N. Y., 6-7.

FAIRIES' WELL CO.: Bay City, Mich., Dec. 2, East Saginaw 3, Grand Rapids 4, 5, Toledo, O., 6, 7.

FRANK MAYO CO.: San Francisco Cal., Dec. 9—two weeks.

FANNY DAVENPORT CO.: Chicago Nov. 25—two weeks.

FILSON-ERROL CO.: Toledo, O., Dec. 2—week; Detroit 9—week; Grand Rapids 16—week.

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FLOYD CROWELL CO.: Philadelphia Dec. 2—week.

FREDERICK WARDE: Montgomery, Ala., Dec. 4, Pensacola, Fla., 5, Mobile, Ala., 6-7, New Orleans 8—week.

FAT MEN'S CLUB CO.: Utica, N. Y., Dec. 4, Rome 5, Syracuse 6-7, Auburn 9, Oswego 10, Watertown 11, Amsterdam 12, Saratoga Springs 13, Gloversville 14.

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FIGHTING CO.: Worcester, Mass., Dec. 3-7, Hartford, Ct., 9-11, New Haven 12-14, Bridgeport 16-18.

FRANK DANIELS CO.: Minneapolis, Minn., Dec. 2-4, St. Paul 5-7, Chicago 9—two weeks.

FRANKLIN CO.: Toledo, O., Dec. 2-4, Detroit, Mich., 5-7.

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GRAHAM EARL CO.: Fremont, O., Dec. 2—week; Elvira 9—week.

GREAT SCHEME CO.: Springville, N. Y., Dec. 4, Gowanda 5, Jamestown 7.

GOWANDO MOHAWK: Baltimore, Md., Dec. 2—week.

GEORGE HAMILIN CO.: Lewiston, Ill., Dec. 2—week; Beardstown 9—week.

GIBBON LIGHTS CO.: Chicago, Ill., December 2—week.

GILLIE BERNARD-CHASE: New Orleans, Dec. 2—week; Shreveport, Marshall 10, Tyler 11, Palestine 12, Galveston 13, 14, Houston 15, 17.

HELD BY THE ENEMY CO.: Hot Springs, Ark., Dec. 4, Pine Bluff 5, Little Rock 6, 7, Memphis, Tenn., 9-11, Nashville 12-14.

HOLE IN THE GROUND CO.: Richmond, Va., Dec. 5—week; Easton, Pa., 9, Wilkesbarre 10, Lancaster 11, Wilmington, Del., 12-14.

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### AUSTRALIAN NOTES.

SYDNEY, Oct. 20, 1885.  
THEATRE ROYAL.—Williamson's Opera season closed Oct. 12 with a benefit to Nellie Stewart. Poppy was the bill, and the house was packed. The company left for Brisbane Oct. 12, where they are now playing to excellent houses. Jessie Lee and J. P. Burnett reappeared at the Royal Oct. 13 in "Jo, which ran for a fortnight to moderate business. Jack-in-the-Box, with Jessie Lee as Jack, introducing many new songs and dances, notably "Enniscorthy," had its first production Oct. 26.

OPERA HOUSE.—Fred Hitchcock's London Pavilion company, including Jolly John Nash and other music hall people, entirely new to Australia, are at this house. This company is the finest of its class we have ever seen here. Business is all that can be desired and likely to continue so.

MISS MAJESTY 5.—At this house George Rignold did an excellent six weeks' business with Julius Caesar, which was presented in magnificent style. The revival of Rignold's masterpiece, Henry V., was produced Oct. 16, and ran for two weeks to fair houses. It was succeeded Oct. 26 by Held by the Queen, played here some months since. Business up to the time of writing was only fair.

GARRET THEATRE.—Since the departure of Katie Peterson and company this house has been closed, but was reopened Oct. 26 by Prof. Parrow and Ada Moore, humorists, illusionists, conjurers, etc. Business as far as is very excellent.

CHUTTER'S THEATRE.—Brough-Boucicault company, in Sophia, to fair houses for two weeks, succeeded by The Pickpocket. Our Boys and Harry were presented week of Oct. 14-20 to excellent business.

ROYAL STANDARD.—This house was opened Oct. 12 by H. C. Sidney, Alice Morton and E. B. Winslow with a first-class dramatic company in "The Mystery Girl."

The cyclorama of the Battle of Gettysburg is more popular than ever, especially now that the admittance is reduced to a shilling on Sundays.

Palace of Assembly was opened Oct. 23 by John Schaw of the Criterion Theatre. This is a enormous three-story edifice, lightning sketch artists, Indian scenes, fair scenes, of the greatest order may be seen.

Franklin's Minstrel and Burlesque company have crowded houses all the year round at the Alhambra Music Hall. A weekly change of bill takes place each Monday, and first-class artists are always engaged here at good salaries.

Franklin's Family and a musical and variety programme at the Haymarket Music Hall.

At the Crystal Palace, Sydney, is given a weekly entertainment, entitled Music Hall, the School of Arts. Cooper and Band's Aquatic Show, with special attractions, especially Saturday evenings, when concerts are given at each place to have attendance. Cooper's American Show under the direction of Solomon and Shepard will shortly undergo extensive alterations. Artists from America would do well at either of these places of amusement.

Jessie Lee appears in Aladdin at the Theatre Royal Christianson Pantomime this year, located by Wallis Bayes, late of the Galaxy Theatre, London.

The Wild West Show from America is shortly expected here under engagement to John Solomon.

HELBURNE.

ROYAL PRINCESS' THEATRE: Little Lord Fauntleroy was produced for the first time in Australia by a company direct from America, under the direction of Harry Edwards, an old favorite here. The company comprises Olive Berkley as Cedric, Ethel Gould (Fauntleroy), Harry Edwards as the Earl of Devonport, Ethel Wintrop as Mrs. Ethel, Louise M. Berkley as Nana, assisted by W. H. Leslie, George Leopold, E. Gladstone, Irene Darrell and Lucy Malinsbury. Business most prosperous and likely to continue so.

ALEXANDRA THEATRE: John Solomon's comic opera company in The Beggar Student, is a phenomenal success and now in its seventh week. Lillian Tree, J. Ford, Clara Thompson and Flora Gossamer are the principals. The opera is under the direction of Henry Bracy.

THEATRE ROYAL.—A revival of Merchant of Venice was produced by the Royal Dramatic company at this house Oct. 14-16. Williamson, Garner and Minogue's company, including Janet Achurch, C. Cherrington, Aggie Holton, A. Buckian, George E. Indred, Herbert Fleming, Edward Sase, Belmont Ryan, Fred Heale and Maud Williamson are the principals in the cast. Business during the six nights was miserable. Boucicault's Led Astray will be presented by Janet Achurch, A. Buckian, E. Indred, Teddy Royce, Aggie Holton, Edown Bower during Carnival Cup week, Oct. 21-Nov. 9. The production will be produced at this house by Williamson, Garner and Minogue's Dramatic company.

OPERA HOUSE.—The American tragedian, George C. Mills, supported by Louise Jordan and Edwin Thorn, has presented The Royal Guard in splendid style. Mr. Mills' efforts were amply rewarded by packed houses. Great preparations are being made for the production of Antony and Cleopatra during Cup Carnival.

A Beauty Carnival is being held at Wilson's Palace Hall. There are innumerable competitors endeavoring to win a portion of the £100 offered as prize money.

The Congress of Wonders now being held at the Coliseum Building by the Selby-Stark combination is attended night and day by thousands, the principal attraction being Walter Selby's sensational leap of no feet from the dome to the floor of the building.

Mollie Stuart appears the Theatre Royal Christianson Pantomime, Cinderella, which has been localized by Teddy Royce.

The Bijou Theatre destroyed by fire last Easter will be re-opened by Brough and Boucicault about March next.

Frank Clark was tendered a benefit at Victoria Hall last night which was well attended.

The Pink Jubilee Singers are appearing at the Town Hall prior to their departure for India.

Wirth's Brothers' Circus under the direction of McMillan and Lyons, has thirty-seven performers, six clowns, five equestriennes and thirty horses.

Flyer's Royal American Minstrels, General and Mrs. Mrs. Mrs. continue to receive some hundreds of visitors daily at Atherton Hall.

Kennedy, the Magician, is still creating the greatest wonder and enchantment at St. George's Hall by his marvellous performances. W. A. E.

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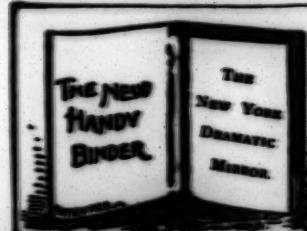
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